Kine WEEKLY

C.E.A. TO CHALLENGE SURREY BAN

See page 3.

MR. and MRS. PARKINGTON

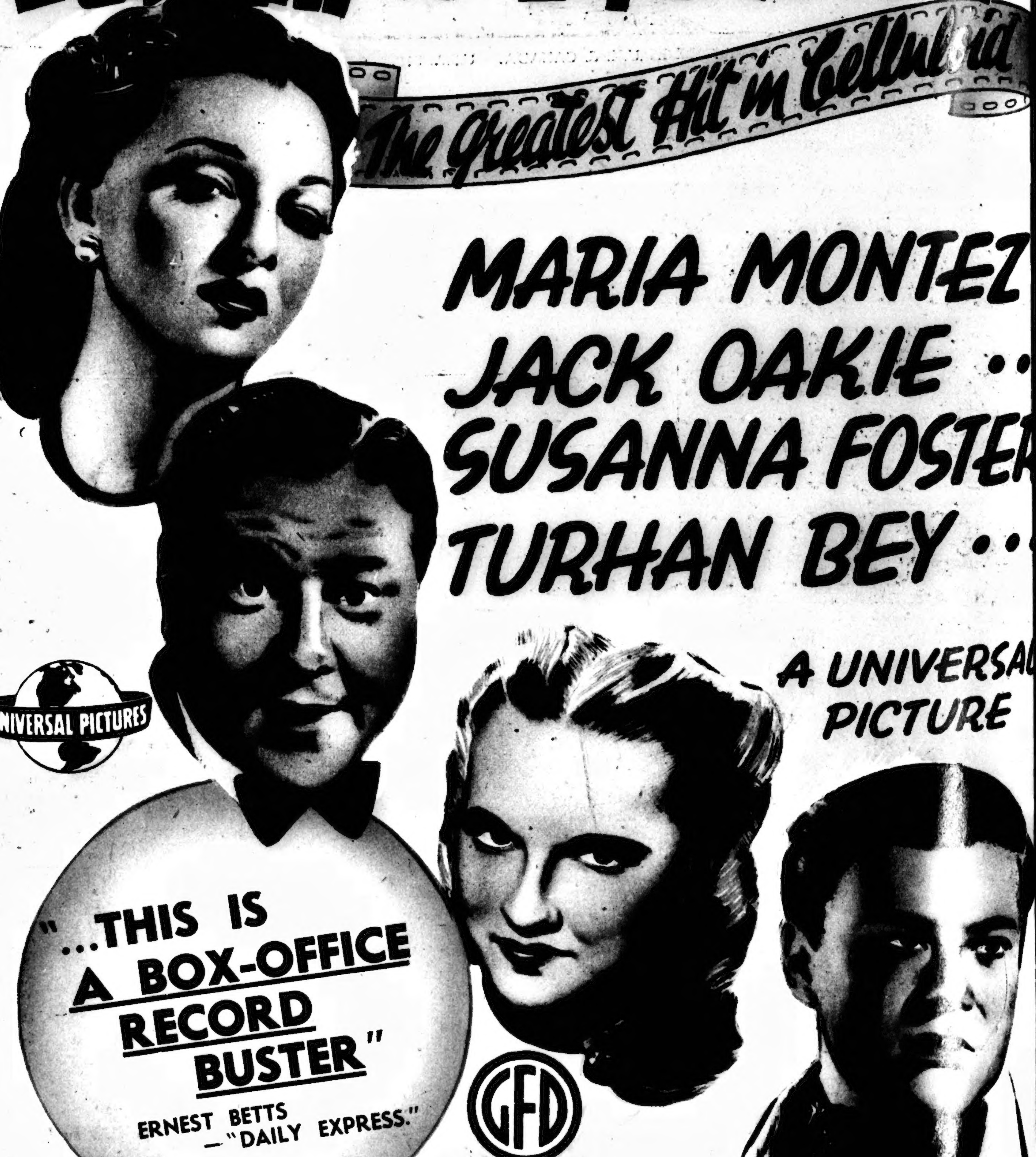
Only one team could be big enough to replace Garson and Pidgeon after 3 huge Empire weeks of "Mrs. Parkington", (that darned release date ended the run!) .... That's Loy and Powell in "The Thin Man Goes Home"—loved, honoured and cherished by the public, and happily wedded to the box-office! 2nd week!

MR. and MRS. 'THIN MAN'

JOINED IN METRO-MONEY!

'BOWERY to BROADWAY'

The Greatest Hit in Celluloid



MARIA MONTEZ
JACK OAKIE ..
SUSANNA FOSTE
TURHAN BEY ...

UNIVERSAL PICTURES

A UNIVERSA
PICTURE

"...THIS IS
A BOX-OFFICE
RECORD
BUSTER"

ERNEST BETTS
—"DAILY EXPRESS."

GFD

RELEASED MARCH 26
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GENERAL FILM DISTRIBUTORS LTD., 127-133 Wardour St., W.1

Kinematograph WEEKLY

No. 1,974. Thursday, February 15, 1945. Vol. 336.

SURREY'S CHILD BAN TO BE CHALLENGED

C.E.A. to Seek Decision in High Court

THE Cinematograph Exhibitors' Association has decided to institute proceedings against the Surrey County Council challenging its right to impose a condition upon licences that children shall not be admitted to kinemas in its area on Sundays.

The action, which will be taken in the High Court, will decide whether or not such a condition can be imposed as a reasonable condition in the public interest, where ratepayers by vote had shown they desired to have Sunday opening.

Since the High Court decision in the Weston-super-Mare test case, the Federal Council of Free Church Councils has instituted a campaign with the result that the ban on children has been already imposed in 20 districts.

Whatever decision is reached will govern all Sunday opening secured under the Sunday Entertainments Act, 1932. The Weston-super-Mare decision given by Mr. Justice Atkinson was reached regarding kinemas opened under the exercise of emergency powers upon the request of a commanding officer acting for troops under his command.

Exhibitors in all parts of the country will await the judicial decision with interest, as authorities in the provinces have begun to show a tendency to emulate Surrey's example.

The London and Home Counties C.E.A. has endeavoured so to present its case by correspondence and interview as to reach a settlement which would avoid court procedure, but the authority has declared itself unable to accede to the requests made.

Grounds of Action

"It will be a High Court action and we shall fight the Surrey County Council ban on the ground that it is an unreasonable condition to impose upon the licence," W. R. Fuller, General Secretary of the Association, told the KINE.

Counsel's opinion had already been obtained on the powers in the hands of public authorities. It was felt that though the Surrey Public Control Committee in granting licences was able to impose certain conditions provided they were reasonable, the vagueness of this term might give scope for a court application for a ruling.

"Our contention is that this is certainly not a reasonable condition to attach to the licence," said Mr. Fuller, "and it is now for the judge to decide whether it is reasonable or not."

Notts C.C. Licensing Committee has given approval to plans for alterations at the Regal, Carlton.

MANCHESTER ADOPTS STOKE SCHEDULE

But Protests Against N.A.T.K.E. Methods

The lodging by N.A.T.K.E. of an objection to Sunday licences was described as a hit below the belt at a meeting of representatives of the union with Manchester and Salford exhibitors, at which it was eventually agreed to apply to the area the Stoke-on-Trent agreement on Sunday work.

Representatives of the Manchester and Salford branch protested against the union's action in lodging an objection with the Town Clerk of Manchester against the renewal of the Sunday licences.

Negotiations between the parties have been very protracted, owing to the feeling of many exhibitors that the Stoke terms would be excessively onerous for suburban theatres. However, it was decided at a recent branch meeting to continue discussions with the union, after it had been announced that the union had with-

Continued on page 18

B. and D. PAY 7½ PER CENT.

First for Ten Years

The directors of British and Dominions Film Corporation announce a dividend of 7½ per cent. for the year to October 31 last. This is the first payment since 1934.

Net profits are up from £852 to £36,785. On Tuesday the 12s. shares were 1½d. easier at 20s. 10½d. following the announcement.

CINEMA DAY MAY NET £22,000

Bromhead Thanks C.E.A.

RECEIPTS in respect of the "Cinema Day" effort for the Cinematograph Trade Benevolent Fund will, it is hoped reach nearly £22,000, approximately £5,000 above last year's total, and constitute a record.

This was stated to the C.E.A. General Council on Wednesday by R. C. Bromhead, President and Chairman of the Fund, when he expressed the warm thanks of the Board of Management for the help given to the Fund by exhibitors. A similar message has been conveyed to Frank Hill for the renters' contribution to the result.

Theatres contributing to the Fund number 3,306, with a seating of 3,479,253. Exhibitors' contributions on that basis amounted to £9,664 11s. 10d., and renters' £4,832 5s. 11d. This total has been added to by special 100 per cent. performances, which amount to £1,884 9s. 3d., and donations £1,067 18s., which include a hundred guineas from the British Film Producers' Association. These, with a special contribution from Kodak, Ltd., of £116 4s. 8d., make up a total to date of £17,565 9s. 10d. under the Cinema Day Heading. Another £200 has been received from Odeon Theatres.

Further receipts to come are estimated to produce £1,786, bringing up probable firm receipts to £19,357 9s. 10d. As there are other possibilities of revenue the total may eventually top the £22,000.

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THE MONOPOLY REPORT

Producers Consider Draft Reply

The British Film Producers' Association got down to the discussion of an amended draft reply on the Monopoly Report on Monday, when various points were discussed in a helpful and co-operative atmosphere. A further meeting to continue consideration of the reply is to be held on Monday next.

At a council meeting on Wednesday consideration was given to terms of membership of American producing companies and studio equipment problems. The recent decision of the Court of Enquiry on the employment of film artistes was also on the agenda.

U.S. Expects Rank in Mid-May

THE prospect of a visit from J. Arthur Rank in the early summer of this year is entertained by American Trade executives, according to a cable from "Kine.'s" New York correspondent.

U.S. Trade chiefs anticipate that the prime object of the visit will be to prepare the ground work for round-table discussions in London and Washington on the subject of post-war Anglo-American film reciprocity agreements.

It is hinted in authoritative American circles that the move has the blessing of the British Government, who, it is believed, would not be unwilling to modify the quota regulations if an effective form of reciprocity could be agreed with U.S. producers.

The same American source states that the U.S. Industry is intrigued by the rumour that Lord Beaverbrook and Mr. Rank may possibly get together to sponsor a series of films putting the British Empire on the map. It is known, they say, that the Premier is keenly interested in the possibility of propaganda in favour of the British way of life.

Confirmation of these statements was sought in London from both Mr. Rank and Lord Beaverbrook, each of whom, however, denied any knowledge of the story.

MAX MILDER

Back from U.S. Visit

Max Milder, managing director Warner, arrived in London on Wednesday morning from America, where he has spent a business and holiday trip of eight weeks, which included a visit to Hollywood as well as New York.

Complete Record of The Crimea Conference on BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH
WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: **A. L. Carter**
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Associate Editor: **James Benson**
Advertising Manager: **A. H. Langford**
Manchester Office: **2 and 4, Oxford Road**
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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POLITICS AND THE SCREEN

WIDESPREAD use of the screen for propaganda connected with the war effort has caused the jealous eyes of Party politicians to be turned in the direction of the kinema, in the hope that by some means or other its potentialities may be employed in the forthcoming General Election. The Trade's patriotic gesture in making available screen time in the national cause has blinded some politicians to the fact that while propaganda in the interest of a united people is accepted without protest, any attempt at Party propaganda would be deeply resented.

Presentation of political propaganda upon the screen has always been looked upon askance both by exhibitor and patron, mainly because the more the propaganda is pressed the less the value of the entertainment. Success in putting over an idea so that the susceptibilities of an audience may not be offended depends upon subtlety and persistence. Even then there is frequently something in the patron's make-up which instinctively resists propaganda upon the least suspicion.

It is the recognition of this fact which has influenced showmen in the past to keep politics off the screen as much as possible: when it has strayed in seemingly harmlessly in a newsreel or a documentary it is scented at once, and offends one or the other section of the paying public.

The Trade has in the past set its face against the screen taking sides in politics, and has been satisfied that the course is a wise one. Even when its own interests have been threatened and the course of using the screen to advocate a policy favourable to it has been canvassed, it has been very chary of doing so, preferring to exercise its power in other ways, and abide results.

Long Shots

IT may be that before the KINE. comes out again Sam Goldwyn may be among us. I understand from Arthur Dent, who looks after his interests so keenly in this country, that Sam may be expected any day now. It must be eight years or so since he was over here.

SAM GOLDWYN'S visit will be partially undertaken as a result of an incident which happened in London some months ago. At a function to mark the first British screening of "North Star," Pat Mannock, of the *Daily Herald* and the KINE., replying to a toast, invited the producer—always a favourite with the Press—to come to London. This invitation was relayed to Mr. Goldwyn, who, in response, stated that he would be prepared to make the trip as soon as circumstances permitted.

DURING his stay in Britain, Samuel Goldwyn will make a survey of the British film market as a prelude to his further production activities. It is hoped that he will be present in England when "The Princess and the Pirate" has its first British screenings.

J. CHEEVER COWDIN, chairman of Universal's board of directors, arrived in England during the week-end. Attempts to contact him and learn the reason for his visit were unsuccessful, so these must be given in next week's issue.

FOR three years in succession, Greer Garson has won the *Picturegoer* Gold Medal as the most popular film actress among British audiences, for her performances respectively in "Blossoms in the Dust," "Mrs. Miniver" and "Random Harvest."

WAR-time conditions have prevented our contemporary from sending Miss Garson, who is working in Hollywood, the gold medals. So the Editor, Maurice Cowan, has prepared a token presentation, which is being handed here to Pat Kirkwood, latest recruit to the ranks of M-G-M-London film stars, by S. Eckman, Jun., managing director of Metro-Goldwyn-Mayer Pictures (picture on page 19). Miss Kirkwood has promised to hand over the cup to Miss Garson when she goes to Hollywood a little later on.

FAREWELLS to an editor partake of regret at the severance as well as of good wishes for the future. Both these were expressed on Tuesday of last week at a cocktail party when members of the staff and old friends of the Trade to the number of nearly a hundred crowded the KINE. offices to pay tribute to Mr. Rayment. Had there been greater accommodation the number could easily have been doubled.

F. L. HARLEY came to represent the renting side, Mickey Balcon and G. W. Parish, the producing, with Capt. Clift (president), W. R. Fuller (secretary), E. T. Hinge (treasurer) and W. J. Speakman (a past president) providing adequate representation of the exhibiting side. Capt. Clift, in a happy speech expressed the goodwill of the gathering to both Mr. and Mrs. Rayment.

COL. JOCK LAWRENCE, Eagle-Lion's public relations and publicity officer in New York, arrived in London on Tuesday to confer with Mr. Rank and discuss various matters in connection with his appointment. Whilst here he will meet Mr. Rank's production chiefs, view British product already made, such as "Cæsar and Cleopatra," "Waterloo Road" and "Henry V." with a view to their launching in America—this applies in particular to the last-mentioned.

AT long last the value of star appeal has come to be recognised by British producers as a first step towards effecting an entry to the U.S. market, and, naturally enough, it is the Rank organisation which has made the first step towards a country-wide organised publicity schedule which aims, as Maurice Ostrer tells me, first to make our own public British star-conscious.

AS a first step in the campaign we shall shortly be seeing the Gainsborough stars gazing down from all the London 'buses and tubes, and the movement will soon extend to the provinces. Michael Rennie, one of the most promising of the Gainsborough young men, has received many congratulations for his work in his first big rôle in "I'll Be Your Sweetheart," which will shortly be Trade shown. Other stars featured in this drive are Margaret Lockwood, Stewart Granger, Phyllis Calvert, Patricia Roc, Anne Crawford, Dulcie Gray and Jean Kent. A pretty useful bunch.

AS will be noted on another page, W. R. Fuller seeks to dispel an impression which a heading in the KINE. may have conveyed, that projectionists serving as such in the Army are likely to be demobilised last.

HIS letter, which was read at a C.E.A. meeting at Portsmouth, stated that projectionists were quite likely to be a class of person that the War Office might want to part with last, and that atractive inducements might be offered to persuade them to stay. My guess is that the War Office, one department of which studies the KINE. closely, became more alarmed at the "may be demobbed last" heading than Army projectionists, few of whom can have yet seen the KINE. in question.

EASY badinage prevailed as usual at the Northern Counties C.E.A. annual luncheon last week, to which members had been invited by the chairman, "Dick" Eadie. Jack Snell and Jack Bell, veteran members, were a little below par; but Tom Massicks, hailed as "our brother always agin the Government," made a very neat little speech in defence of honest candour and vigorous criticism.

"DICK" EADIE, provided with a good harvest of "P's," indicated some of the worries of the poor booking manager as follows:—"*Poor programme picker's problems*: Will public patronage prove my perspicacity? Will the precisely-picked picture programme prove popular with the proletariat? Does poor patronage portend pictures presented as punk? If the latter: Proprietors profane, perturbed, puzzled and pondering. If the former: Prospective profits please 'Palace' potentates."

BECOMING reminiscent, Mr. Eadie recalled that he and his partner took over a hall at Usworth which was taking £19 a week. In six weeks it was taking £70. Via the Classic, Low Fell, they were encouraged to take over a bus garage at Birtley, and to submit plans for its conversion into a kinema and billiards hall. "And," he added, "when the surveyor compared on the spot the plans with the garage he said: 'Lads you must have hearts as big as elephants.'"

WHEN A. W. Rifkin, A.B.C. Northern Supervisor, proposed recently to his wife that they should celebrate their Silver Wedding appropriately, Mrs. Rifkin inquired: "What will be the cost of the celebration you have in mind?" He said that he thought it could be done fairly well for about £25. "Then," she said, "as fitting to the times, let's celebrate by giving £25 to charity." So they did, and Alf Smith has already received the cheque for the Benevolent Fund's share, £5. A very good notion, too.

JOHN H. DAWE, veteran member of trustee of the Northern Branch C.E.A., has invited the executive to lunch with him at the County Hotel, Newcastle, on April 6. Invitations were accepted with enthusiasm.

SOMEWHERE in Asia, in that territory which is designated by the letters S.E.A.C., Leslie Jenkins, one-time manager of the Strand and Palace, Bideford, is serving and finding solace from the regular arrival of the KINE. each week. His only regret is that he has not discovered another kinema man with whom to share it.

HE sends home a one-rupee and a half-rupee note issued by the Japanese in anticipation of their conquering march into India. He hasn't much admiration for the enemy, who are "a scruffy, miserable lot," deserving all they are going to get, after their atrocities.

LAST week's paragraph on an unexpected laugh aroused by the juxtaposition of film titles which provided a question and answer, has elicited from Manager T. Hollingworth, of the Palace, Newark-on-Trent, a prize misprint.

HE was screening "Four Jills in a Jeep," and advertised it in the local newspaper. It was probably a bibulous comp who set it up as "Four Gills in a Jeep." The misprint gave special point to the management's catchline: "A perfect tonic for the times."

THE STROLLER.

Close-Ups
by
SCREENCOMBER

Financial News

THERE is a strong rumour around to the effect that Alex Korda may be called in as financial adviser on "Cæsar and Cleopatra." It seems that Gabriel Pascal, who has already spent some hundreds of thousands on the production, abhors untidiness and is anxious to make it up to a round million. Using all his ingenuity, he is said to be having much difficulty in achieving this object, so Korda may be called in to introduce some fresh ideas so that the picture can in no way be called cheap and shoddy.

There was an uproar on the set when Cleopatra appeared carrying a strange new pet. "What is that?" Pascal is said to have thundered. "A guinea-pig" came the reply. "Then take it away and get me a thousand pound one" commanded the outraged Pascal, "and bring some swine as well so that we can cast pearls before them."

It is said by the time the picture is completed Mr. Rank, when signing his bank balance, will adopt the initials "S.H."

The Parkington Scandal

THE "Mrs. Parkington" scandal is by no means at an end, and this column, in support of the critics, will make it its business to expose fearlessly and ruthlessly any similar inaccuracies or errors that aim right at the very core of England's noble institutions, traditions and jealously - guarded honour. It can now be revealed that, not content with certain travesties of hunt procedure, certain inaccuracies in hunting kit are obvious to the more enlightened in the now-notorious "Parkington Hunt Scandal," recently brought to the notice of the Shires by those indefatigable guardians of public taste, the critics. Following this revelation, the Editor of the *Tailor and Cutter* has demanded that the offending sequence should be publicly burnt in Saville Row by a committee of bespoke tailors and the ashes scattered along Cork Street by "the only tailor in this street earning £20 a week as a foreman cutter."

Serves Him Bally-well Right!

HERE is an ode by a fellow whose ignorance of the niceties of dress ruined his acting career.

I'm just a sartorial *faux pas*,
With the critics I can't hope to go far,
I deserved all those flails from that chap of the *Mail's*,
For wearing black tie with white waistcoat and tails
Which set all the ladies gaga.
I wore a top hat but was minus a monocle,
So was slammed by the fellow upon the *News-Chronicle*,
And for wearing a kilt as well as the trews
I've been cut by the staid *Scottish Evening News.*

Forestalling Labour Legislation

C.M.A. VIEW OF C.E.A. MANAGERS' SECTION

SPEAKING in Leeds on Sunday, W. L. Pember, national secretary of the Cinema Managers' Association, said there could be no doubt that the C.E.A.'s move to form a managers' serction of the C.E.A. was inspired by the certainty that Ernest Bevin's Wages Councils Bill would become law. This Bill merges the Trade Boards Acts of 1909 and 1918 with a continuation of the provisions of Part 3 of the National Arbitration Order of 1940. Mr. Pember said that he did not claim to be a legal expert or an authority on Mr. Bevin's Bill; but it looked as though the Minister of Labour would still have the power to establish a Wages Council for kinema managers, even if the new section of the C.E.A. should be brought into being. But that would take time.

Planned Inanition

The motive in establishing the new section was obviously to stall as long as possible in the hope that the C.M.A. would just waste away and die. When their own specious scheme had served its purpose without accomplishing anything more than involving the new section in a long series of abortive district negotiations to prevent the establishment of a Wages Council, the machinery could be allowed gradually to become rusty and useless. In that time, they hoped that the C.M.A. would die of frustration, so that there would be nobody left to continue the agitation on behalf of the managers or to invoke the power of the Minister of Labour to set up a Wages Council.

That was the general idea, but it would not "come off," for the simple reason that managers are not quite so blind as they are apparently taken to be, and that many of the exhibitors are too decent to acquiesce in this proposed murder of a cherished democratic principle.

◆

ALLOCATION OF FILM STOCK

The President and Secretary of the K.R.S. called at the Board of Trade on Tuesday, February 13, to discuss the question of the allocation of film stock for the Society's members during the six months beginning February 15, 1945.

It was explained that the shortage of film stock had become more acute than ever, and it was agreed that a further meeting should be held with representatives of the Society as soon as the final returns are available showing each member's print consumption during the past twelve months.

In the meantime, holders of "R" licences under the Cinematograph Films Control Order, 1943, will receive a provisional allocation on account of the ration for the new period equal in each case to one-sixth of the allocation for last year.

OFFICIALDOM'S THREAT TO LEGITIMATE BUSINESS

Northern C.E.A. Concern

CONCERN lest the encroachments of officaldom should result in serious or unreasonable restrictions being imposed upon the legitimate business of the exhibitor was voiced at the annual luncheon of the Northern Counties C.E.A. The need of unity to resist such interference was urged by W. Stanley Gibson.

Mr. Gibson said that indications were that they would need all the strength of genuine unity in the future.

"I can confess that I am a little apprehensive," he said. "The itch of officialdom to interfere with the conduct of our business persists. Surrey precludes the attendance at Sunday performances of children under 16. We have no assurance that to-morrow they will not be seeking to ban children from all evening performances.

"These restrictions are mischievous, unfair and unwise. We should fight unitedly every such attempt at grandmotherly interference."

George Turnbull (K.R.S.) also advocated a strong line against unreasonable inteference with the Industry. "We command great power in our screens," he said, "and we should use that power to protect our legitimate interests."

"When you feel that you have a grievance, I do hope you will approach us. We shan't tell you any of the company's secrets, but we could, and would, give you a lot of valuable information," pleaded W. M. Cleminson, of G.-B., addresing independents.

Mr. Rifkin mixed a little salt with the sugar by saying: "I do not say that the Northern Counties is the best C.E.A. branch with which I have been associated; but it is certainly as good as other branches of which I have intimate knowledge."

Charles Chipchase (Middlesbrough) supported the ideal of true friendliness in the exhibition side of the Industry. "It is a simple business," he said, "recognising that all the revenue comes from one common pool, to seek a true partnership of exhibitors."

Bad British Propaganda

Instancing the injury implicit in criticisms which reflected only the critic's prejudices, Mr. Turnbull said: "I listened the other Sunday to a broadcaster who began by saying that he had not seen a good film that week. He then proceeded to mention six films he had seen, and, although none of 'em are ours (he represents Warner Bros.) I can say that all six offer good entertainment and all will make read money. We ought to counter-attack."

He deprecated the habit of some people of "knocking" American films as a method of boosting British films.

"This is very silly, for it is not to be denied that the American films set the standards on which British producers molelled their best pictures.

"If you want reciprocity, your work must measure up to Hollywood standards and have regard for American tastes and sentiments."

The Best Market

This last had reference to the assertion of a previous speaker that Britain was much the most important overseas market for American films.

CONTROL TO OFFSET HIGH RENTALS

Ontario Petition to Government

"Kine." Cable from "Motion Picture Daily"

ONTARIO EXHIBITORS petition for full Government control of the Canadian Industry as negotiations with distributors for self regulation collapse; high film rentals are main complaint.

CLAIR HAGUE, Canadian Universal representative dies in Toronto.

WAR MAN-POWER COMMISSION tells Chicago exhibitors to give up ten per cent. of their workers for war work, specifying that workers must get theatre jobs back when emergency ceases.

AN ADVERTISING splurge is being prepared in April in New York for 30th anniversary of 20th Century-Fox.

GOVERNMENT will sue to end clearance between theatres with same admission scales.

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DEMOBILISATION OF PROJECTIONISTS

Fuller Explains

May I correct an impression you may not have meant to create by the heading of your report of the Portsmouth branch meeting, "Projectionists May Be Demobbed Last." The facts are that projectionists will rank equally with others in a scheme of demobilisation put into operation by the War Office.

If you leave your heading uncorrected it might create misapprehension amongst projectionists now serving with the Forces, many of whom keep in touch with the Trade through the columns of your valuable publication.

You quoted a letter of mine in which I pointed out that the War Office might, at a later stage, offer attractive inducements to projectionists to stay on for quite a time, which, without any hairsplitting, is different from saying that they would be demobbed last.

W. R. FULLER,
General Secretary, C.E.A.

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 15 AND WED., FEB. 21

Thursday

Love on the Dole
(Anglo-American)

Rialto. **11 a.m.**

Cast: Deborah Kerr, Clifford Evans, Geoffrey Hibbert, Mary Merrall, George Carney, Joyce Howard, Frank Cellier, Maire O'Neill, Iris Vandeleur, Marie Ault and Marjorie Rhodes. **Director:** John Baxter.

A brilliant adaptation from Walter Greenwood's famous novel and Ronald Gow's play describing without fear or favour the working and living conditions in a typical drab pre-war English industrial town. The truth, honestly told by a sensitive and superbly handled cast, and framed in equally authentic atmosphere, is entertainment of Dickensian stature and humanity. It is also documentary of compelling power and urgent provocation. This is one of the most outstanding of British pictures and one which should get a re-showing on every British screen.

Friday

The Common Touch
(Anglo-American)

Rialto. **11 a.m.**

Cast: Greta Gynt, Geoffrey Hibbert, Joyce Howard, Paul Martin, Harry Welchman. **Director:** John Baxter.

A human comedy-melodrama with cross-sections of London life, effectively interpolated with appropriate music and song, telling of a financial fledgling's determined and courageous fight for the underdog. There is a happy blending of human interest and humour and a complete understanding of the frailties of both rich and poor, together with an adroit use of music, accurate detail and unfailing timing. Introducing the musical element are such notabilities as Mark Hambourg, Carroll Gibbons, Sandy McPherson, Scott Sanders and Sydney Shaw. The complete show is brilliantly balanced light entertainment.

Cary Grant as Ernie Mott in RKO-Radio's NONE BUT THE LONELY HEART

Bob's Your Uncle

Crown Theatre. **11 a.m.**

Cast: Albert Modley, Jean Colin and George Bolton.

A happy-go-lucky story of a village stationmaster's exploits as a Home Guard hero. A bright and lively extravaganza in a picturesque English village setting, with a clear-cut line-up of amusing gags and occasional songs which furnish bright material for the principal players. A grand finale complete with patriotic tableau winds up a robust war-time show in which the principal players register individually and the supporting cast are excellent.

Monday

My Buddy
(British Lion)

Rialto. **11 a.m.**

Cast: Donald Barry, Ruth Terry, Lynne Roberts, Alexander Granach, Emma Dunn, John Litel, George E. Stone. **Director:** Steve Sekeley.

Topical and dramatic Republic production, "My Buddy" tells the story of Eddie Ballinger, a young soldier of the first Great War. Returning to civilian life, Eddie finds himself redundant and unwanted. His embitterment at this treatment, meted out to him by those whom he had fought to protect, leads him into a career of crime and violence culminating in tragedy.

"My Buddy" carries a warning and is an appeal for understanding and preparation now for the return of this war's heroes.

High Command
(Renown)

G.-B. Theatre. **2.30 p.m.**

Cast: James Mason, Lucie Mannheim, Lionel Atwill, Steve Geray, Leslie Perrins. **Director:** Thorold Dickinson. (Reissue.)

Following an ambush in Ireland in 1921, Major Sir John Sangye, V.C., and a civilian, Challoner, rivals for a woman, find themselves the sole survivors. Challoner accuses Sangye of being the father of his wife's child and draws a revolver, but Sangye is too quick for him, and Challoner is killed. Sixteen years elapse, and Sangye, now a General in command of a West African garrison, is blackmailed by a scoundrel. This provides many tense and gripping situations before the film draws to a conclusion.

Tuesday

None But the Lonely Heart
(RKO-Radio)

Odeon, Leicester Square. **10.30 a.m.**

Cast: Cary Grant, Miss Ethel Barrymore, Barry Fitzgerald, June Duprez, Jane Wyatt, George Coulouris, Dan Duryea, Roman Bohnen, Konstantin Shayne. **Director:** Clifford Odets.

This film has already been screened with conspicuous success in America and has a specific appeal for British kinemagoers with its background centred entirely in London.

Cary Grant plays the leading rôle as a wandering, restless member of an East End slum community. His desire to leave the shop owned by his mother, Miss Ethel Barrymore, for ever is checked when he learns that the old lady is suffering from an incurable disease.

Grant becomes romantically involved with a young cashier, June Duprez, and in an effort to earn money joins the gang of thugs organised by the girl's ex-husband. From this point the story becomes dramatically exciting, revealing the poignant love of a mother for an erring son and gratitude of the man in a tough but sincere way.

The Singing Sheriff
(G.F.D.)

Own Private Theatre. **10.30 a.m.**

Cast: Bob Crosby, Fay McKenzie, Edward Norris, Fuzzy Knight, Spade Cooley and his Orchestra. **Director:** Leslie Goodwins.

Bob Crosby stars in this Universal film for the first time without his orchestra, playing opposite 22-year-old Fay McKenzie, who was formerly Gene Autrey's leading lady. In this burlesque Western she receives her very first screen kiss because Gene's fans would not permit him to go beyond holding a girl's hand.

The story is about a young actor who masquerades as a rancher's son and who is mistaken for a fast-shooting, tough cowboy. He eventually manages to round up a gang who are trying to rob the stage coach, and emerges as a hero, beside securing a lovely bride.

There are seven toe-tickling tunes and Bob sings five of them.

Riding High
(Renown)

G.-B. Theatre. **11 a.m.**

Cast: Claude Dampier, Helen Haye, John Warwick, John Garrick. **Director:** David MacDonald. (Reissue.)

A mad, merry comedy of the Good Old Days. Who said England was a slow, sleepy place in the last century? This is the tale of the hopes hanging on a bicycle race, the first prize for which is 500 gns. Claude Dampier's funniest film and one of the most hilarious British comedies of the season.

Man from Music Mountain
(British Lion)

Rialto. **11 a.m.**

Cast: Roy Rogers, Trigger, Bob Nolan and the Sons of the Pioneers, Ruth Terry, Paul Kelly, Ann Gillis. **Director:** Joseph Kane.

Thrills, action, music and exceptionally beautiful outdoor sequences make "Man from Music Mountain" (Republic), a Roy Rogers starrer, outstanding entertainment.

The story deals with the ever-present animosity between cattle and sheep ranchers. The feud flares up with riots and shootings just as Roy Rogers and his companions, the Sons of the Pioneers, arrive in town for a radio show. Roy becomes involved by coming to the rescue of Laramie Winters, pretty young owner of a sheep-ranch.

The working out of the story is said to hold audience interest right to the last minute, and the singing of Roy and the Sons of the Pioneers is well up to its usual high standard.

Wednesday

Youth Runs Wild
(RKO-Radio)

Rialto. **10.30 a.m.**

Cast: Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon, Tessa Brind. **Director:** Mark Robson.

Stated to be a pulsating drama of youthful affairs, this picture outlines frankly and fearlessly the results of parental apathy when youth takes the bit in its teeth.

The film deals mainly with the romance of two youngsters in a town given over to the manufacture of munitions. Both are children of factory workers who have little time to devote to their offspring, and inevitably the lonely and dissatisfied youngsters drift into bad companionship—and suffer from its disastrous influence.

The boy and his friends are caught in an unsuccessful attempt at tyre stealing, while the girl becomes involved with the authorities when a wayward older girl, to whom the heroine has fled, is accidentally killed.

Bob Crosby and Fay McKenzie in Universal's Western Musical THE SINGING SHERIFF (G.F.D.).

Flame of Barbary Coast
(British Lion)

Studio One. **10.45 a.m.**

Cast: John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey, Russel Hicks, Jack Norton. **Director:** Joseph Kane.

Rip-roaring story of the roistering days of old San Francisco tells of Duke Fergus—tough cattle-man on a brief visit to the big city. Fascinated and intrigued by its glittering life, he stays and becomes a big-time gambler and rival of Tito Morell, king-pin of the gamblers until Duke's arrival. The struggle of the two for power and for the love of Flaxen Tary, sensational cabaret entertainer known as the "Flame of Barbary Coast," makes dramatic unfolding, culminating in the terrific sequence showing the San Francisco earthquake of 1906.

Additional attractions are a musical score with eleven big numbers, a large chorus of lovelies who dance the Can-Can, and backgrounds and production numbers on a lavish scale.

Captain Caution
(Renown)

G.-B. Theatre. **11 a.m.**

Cast: Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot. **Director:** Richard Wallace. (Reissue.)

Tells a story set in the adventurous days when ships were dependent on wind and weather, with the rivalry of two daring seafaring men. The film describes the days before England and America were as close as they are to-day, and tells many situations of piracy on the high seas. The outstanding cast give first-class performances, and is destined to be listed as one of the films not to be missed!

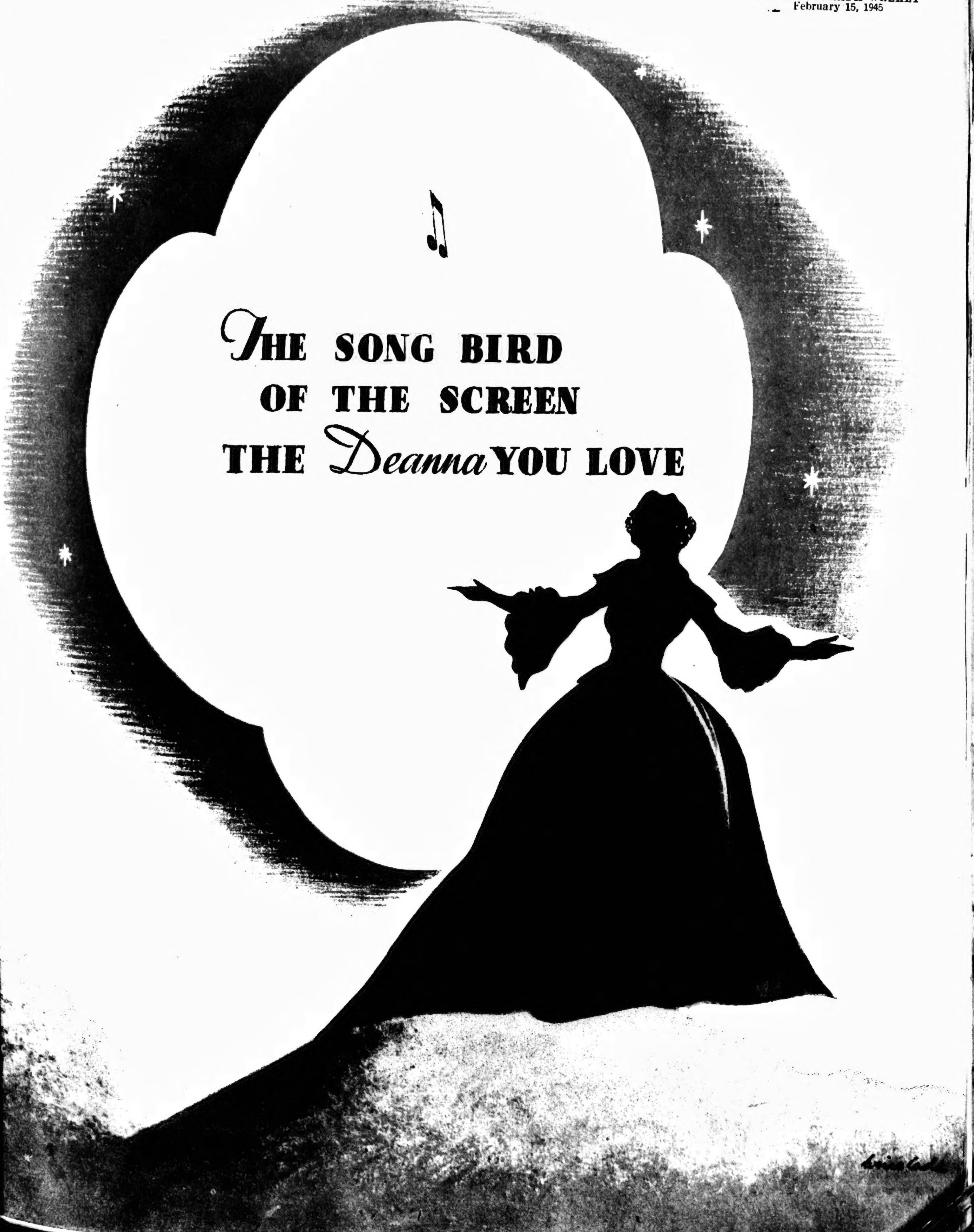
"CAN'T HELP SINGING" Provincial Trade Show

John Jacobs, general sales manager of G.F.D., has left London on a tour of all the key provincial branches, where he will attend the Trade shows of Deanna Durbin's great musical comedy, "Can't Help Singing."

Mr. Jacobs will include Belfast and Dublin in his wide itinerary, and expects to be away about three weeks.

This spectacular Universal Technicolor production, which will be released by G.F.D. on April 2, was acclaimed at the London Trade show last week, and is stated to be Miss Durbin's best of her fifteen pictures so far for Universal.

The film opens at the Leicester Square Theatre on Monday, February 19.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OF THE SCREEN
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DAVID BRUCE · LEONID KINSKEY
RAY COLLINS · JUNE VINCENT
ANDREW TOMBES · THOMAS GOMEZ

Music by
JEROME KERN *Lyric*

CAN'T HELP SINGING • MORE and

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Associate Producer FRANK SHAW

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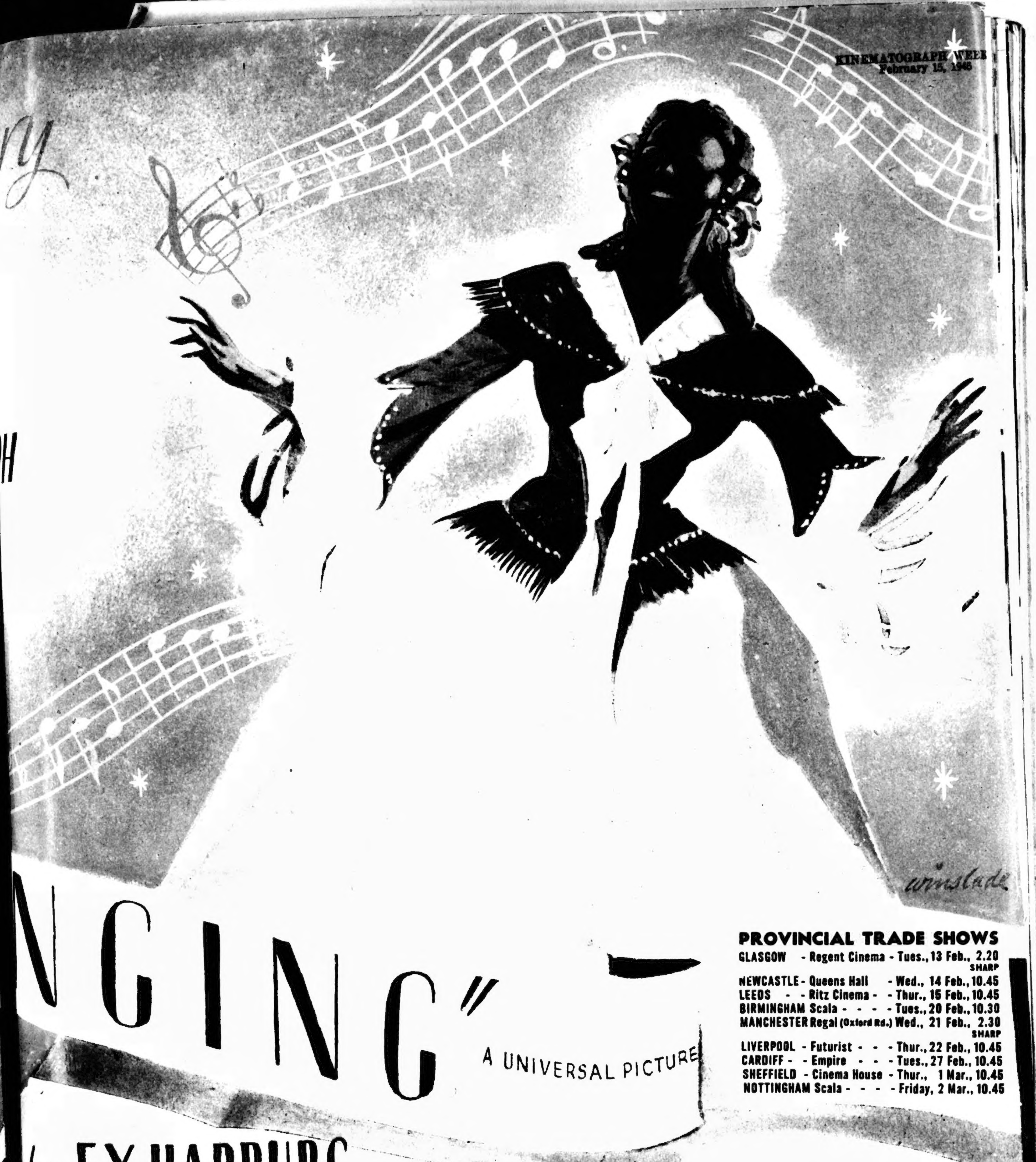

NGING"

A UNIVERSAL PICTURE

PROVINCIAL TRADE SHOWS

GLASGOW	Regent Cinema	Tues., 13 Feb.	2.20 SHARP
NEWCASTLE	Queens Hall	Wed., 14 Feb.	10.45
LEEDS	Ritz Cinema	Thur., 15 Feb.	10.45
BIRMINGHAM	Scala	Tues., 20 Feb.	10.30
MANCHESTER	Regal (Oxford Rd.)	Wed., 21 Feb.	2.30 SHARP
LIVERPOOL	Futurist	Thur., 22 Feb.	10.45
CARDIFF	Empire	Tues., 27 Feb.	10.45
SHEFFIELD	Cinema House	Thur., 1 Mar.	10.45
NOTTINGHAM	Scala	Friday, 2 Mar.	10.45

by E.Y. HARBURG

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C.M.F. WAS STRANGLED SAYS N. LINCS MEMBER

Approval of C.E.A. Managers' Section Deferred

THE North Lincs branch of the C.E.A., which originated the Cinema Managers' Federation, discussed the proposed C.E.A. managers' section at its last meeting, but before giving its approval decided to ask headquarters for more details.

R. B. Jones presided owing to the absence through illness of the chairman, T. D. Bell. He was supported by J. Edmundson, V. Burton, D. Heughan, C. Wheatman, J. B. O'Keefe, Charles Clow, and Mrs. R. Bass.

Tracing the history of the C.M.F. Mr. Clow recalled that the formation of a professional union to look after their rights, hours of work, wages, and status had received the C.E.A. blessing, and eventually articles of association were drawn up and many applications for membership were received.

A Stalemate

Mr. Thompson, one of the stalwarts, died; V. Burton, the chairman, resigned; and he, through stress of other duties and ill-health, felt that he could not carry on as secretary. He agreed, however, to carry on until the Board of Trade called the Federation, the C.M.A., the C.E.A. and the N.A.T.K.E. together with a view to forming a body acceptable to all parties. This meeting had been called, but the position appeared to be a stalemate.

Now the London branch had formulated a scheme to recognise the managers by a new managers' section of the C.E.A., and he had seconded this resolution.

"I want to see managers organised; they should be organised," said Mr. Clow.

Closed Shop Anathema

"I, along with your members, do not like the closed shop idea. A manager, in my opinion, should be 100 per cent. loyal to his employer, and his employer should treat him as an executive, with proper conditions, confidence, and remuneration."

V. Burton said he agreed with Mr. Clow, but he felt that the manager would not have the right to say "Yes" or "No" to the proposed C.E.A. section. He objected to this. The Managers' Federation had been a good idea, but it had been strangled.

"Poaching Allegation"

When the minutes of the previous meeting were submitted, Mr. Burton recalled that he had been accused of taking an operator from another Grimsby exhibitor, Mrs. Bass. He denied this allegation. The boy brought his cards with him, which meant that he was unemployed, and this was good enough for him.

Mrs. Bass said that she had since had a letter from the Ministry of Labour stating that it was Mr. Burton's assistant who took the youth for a green card; as far as she was concerned the matter was closed.

After further statements by Mr. Burton and Mrs. Bass, the Chairman brought the matter to a close.

Among the correspondence was a letter from the Mayor of Grimsby (Ald. C. W. Hewson), thanking exhibitors for a cheque for £420 collected for the Christmas Fund for the Poor.

Mr. Clow pointed out that a condition of the issue of licences in Grimsby now was that no standing would be permitted.

Mr. Heughan asked if any kinemas had been reported for allowing standing.

Mr. Clow said that while the full facts were not available some standing had been permitted previously and some houses had allowed more than the permitted number to stand.

When it was mentioned that three Grimsby kinemas had only been given a licence for six months made certain allegations about the reports of the visiting inspector.

Mr. Clow said that if any member felt that he was not being treated fairly by the licensing authority he could seek the protection of the C.E.A. Legal, Parliamentary and Finance Committee.

It was decided to recommend each kinema to subscribe to the F. J. Brown testimonial.

New Officers

At the annual meeting, which preceded this meeting, the following officers were elected: Chairman, T. D. Bell; Vice-chairman, J. Edmundson; Hon. Secretary and Delegate, Charles Clow; Hon. Treasurer, R. B. Jones. D. Heughan was appointed a trustee, and G. Kasoni, A. Blank, C. Wheatman and J. B. O'Keefe were added to the committee.

EASTERN COUNTIES C.E.A. DISCUSS IPSWICH LICENSING PROBLEMS

Victor Harrison, M.B.E., was re-elected chairman of the Eastern Counties C.E.A. at the 26th annual meeting of the branch. The occasion was celebrated with a luncheon at the Haymarket Picture House, Norwich, before the business meeting.

Other officers elected were: Douglas Attree (vice-chairman), W. H. Field (treasurer), E. V. Barr (secretary) and Arnold E. Kent (hon. auditor). Last year's commitee was re-elected *en bloc*.

Mr. Harrison stated that during the past year Ipswich exhibitors had experienced certain difficulties in that a condition was placed on their licences prohibiting children under 16 years of age from attending Sunday performances. The matter was likely to become a grave issue if not handled carefully, but he was happy to say that many of the local authorities shared the view that young persons might just as well be in the kinema as on the streets on Sunday nights.

The meeting concluded with a vote of thanks to the chairman and New Year wishes to the assembled company.

Bristol's Next Meeting

The next meeting of the Bristol C.E.A. branch will take place on Tuesday, February 20.

Iris Adrian and Fuzzy Knight in their new Universal picture, THE SINGING SHERIFF, a G.F.D. release on April 16

HOPE-BELL'S NEW PLANS

Exhibition and Production

After five years with Odeon, the past three of them as manager at Muswell Hill, **Norman Hope-Bell** is to become an exhibitor in his own right, and also to return to production. He is taking over the Rialto, Faringdon, from M. C. Elliott (who is about to return to the States, where he has many interests) and plans to make this the first of a small circuit of halls occupying solo positions. Negotiations for other theatres and sites are proceeding.

Mr. Hope-Bell entered the Trade in 1933 as production assistant to the late Julius Hagen at Twickenham and later Ealing. Then, in association with F. W. Baker, he formed his own production company and made films starring Gracie Fields, Ernie Lotinga, Binkie Stewart and Lucan and McShane (the first of the "Mother Riley" comedies).

On the outbreak of war it was decided to suspend activity for the duration, but Mr. Hope-Bell and his associates (who include A. E. Fournier, licensee of the Saville Theatre and a former director of County Cinemas, and W. F. Ewbank, well-known film accountant) feel that the time has come to resume production and they hope to be in action before 1945 expires.

Increased Notts Assessments

Notts C.C. Valuation Committee reports that the adjustment of the assessments of the kinemas in the county has now been completed with one exception where the proposal is waiting the decision of the Assessment Committee. As a result the gross and rateable values of the premises have been increased as from April 1, 1944, from an aggregate of £15,682 gross and £12,894 rateable to £28,610 gross and £23,863 rateable.

Swedish Film Production

S.F. Company Celebrate 25th Anniversary

SWEDEN'S leading film producers, A.B. Svensk Filmindustri, celebrated its 25th anniversary at the end of December. The company, which has produced 170 feature films and a large number of shorts, owns 95 kinemas, which accommodate over 52,000 persons, and possesses a central box-office, the first of its kind in the world, which recorded over 1,100,000 bookings during last season alone.

The company has paid about £2,500,000 to the State in entertainment tax. S. F. celebrated their anniversary with the first showing of "The Emperor of Portugolia," together with the issue of an extremely interesting publication describing the development of the Swedish film firm from its early start in 1907 (before Hollywood had been instituted) to the present day

"Stars" Discovered

Such famous stars as Greta Garbo and Ingrid Bergman have risen to fame from S.F. studios. Here also the company's school film library has been able to provide educationists with every requirement.

Sweden to-day is looking forward to the beginning of a record great era for her national film productions, partly in consequence of a somewhat reduced competition from foreign pictures (although a good supply of American and British films have reached Swedish screens during the war), but mainly as the result of a partial re-direction of production from light entertainment to more important creations.

High-Standard Products

Many of these new high-standard productions have come from S.F., among them being such films as "There Burns a Fire," telling the story of the Norwegian home front's stubborn fight against their oppressors, and "Rid To-night," another liberty picture. Among this season's pictures may be mentioned "Hets" (Frenzy). "The Invisible Wall," based on a novel by the Swedish author Marika Stiernstedt, and "The Emperor of Portugolia," with Victor Sjöström, a pioneer of the Industry in Sweden.

The book published by S.F. contains illustrated descriptions of silent films, together with mention of many modern pictures and a concise history of Swedish films.

NO CUT PRICES

South and East Lancashire branch has replied on behalf of Bury exhibitors to the Bury Trades and Labour Council which asked that reduced prices of admission should be accepted from members of H.M. Forces, pointing out it was the considered policy of the C.E.A. to discountenance such concessions. The Trades Council expressed disappointment with this reply.

Shropshire County Council reports that kinema assessments in the county have been increased by £1,431.

Ella Rains and Charles Laughton plight their troth—a scene from the Universal drama THE SUSPECT to be released by G.F.D.

Developments In Belfast's S.O. Dilemma

WILL the Belfast Corporation Police Committee prosecute G. L. Birch for his unlicensed Sunday show at the Royal Hippodrome, which raised £1,000 for the victims of the recent Belfast Railway disaster?

It is a question which intrigues both Trade and public, and it apparently also puts the Committee in a dilemma, because it appears from a report of the Executive Officer about 15 other halls and various night clubs were also open on the Sunday in question without permission to the Committee.

The chairman of the Committee, at a meeting of the Corporation, declared that it was not letting anything go, and said "if anyone has broken the law he will be made to sit up for it!"

Meanwhile it is pointed out that while kinemas have not opened for many years entertainment halls with only a 6-day licence have been open on Sundays.

◆

Attempt to Restrict Child Patrons

The latest place in Northern Ireland to launch a campaign to restrict the admission of children to kinemas is Enniskillen, where the Urban Council is being urged to use their powers of censorship to prevent crime films being shown to children.

Despite inclement weather, the crowds queued for hours to see "Going My Way" (Paramount) at the Imperial, Belfast. As a result of the midnight premiere of this film, George Lodge has handed £350 to the Mater Hospital.

Dublin Petition for Child Bar

Dublin School Attendance Committee is to ask the Corporation to pass a by-law to prohibit children attending kinemas in the afternoons unless accompanied by adults, curtailing the attendance of children at evening shows, and insisting that only "suitable pictures" shall be shown where children are present.

The matter will be raised at the next meeting of the General Purposes Committee.

◆

No Films at all for Bray Children

It is being explained that the view taken by exhibitors of Bray, Co. Wicklow, Eire, that children can be admitted after 7 p.m. if accompanied by parents is entirely wrong. The children must not be admitted at all. With this cleared up kinemas can now obtain their licences.

◆

Eire's £2,000 Grant for Educational Films

A grant of £2,000 has been made by the Government to the Eire National Film Institute towards the cost of producing films for Government departments and acquiring educational films in the Irish language.

"Bernadette" Records

Yet another record was collected by "The Song of Bernadette" (20th Fox) at the Theatre de Luxe, Dublin, on its first suburban run. After 14 weeks in Dublin City it broke all-time figures on its first suburban run.

Sub-Standard Meeting

The Sub-Standard Cinematograph Association, whose activities have been suspended for the past five years, will meet at the Holborn Restaurant on Tuesday, February 20, at 2.30 p.m. to consider the reconstitution of the Association. The chair will be taken by F. A. Hoare, of the Film Producers' Guild. Any company dealing in the sub-standard field that has not received an invitation should write to the Secretary of the Association, 34, Soho Square, W.1.

Film Critics are Read but Ignored

Views of Edinburgh Patrons

THE recent controversy as to the effect—if any—which the opinions of film critics have on kinema attendances and the reasons which encourage patronage were tested, with interesting results, out in Edinburgh last week by a critic.

Over 75,000 people are estimated as attending Edinburgh kinemas weekly, and on the night concerned, with driving snow and sleet, chilly winds and uncomfortable conditions, queues were still forming in the city.

The critic selected a theatre where a film was showing, which had a popular star and had been described by the critics as having little else. Inquiries in the shivering queue elicited the following data as justifying attendance.

Fourteen of the twenty persons interviewed admitted reading film criticism, but said they ignored it as too often it turned out they liked the films crtics did not.

Three knew the star (but not the name of the film) and came to see her. Four had no idea either of the name of the film or the star.

Four couples always went to that kinema on that night, and two other couples were more interested in each other than in the kinema.

As about half liked the star, the answer would seem to be that star appeal is a major factor in inducing patrons to attend, while habit is almost as important.

A small proportion has the habit sufficiently strong to claim religious attendance at the same kinema weekly.

Perhaps the most interesting aspect of this survey is that it discounts the importance of the critic, although it does admit that a major part of the population read film criticism — an argument that criticism, good, bad or indifferent, is needed and does whet the appetite.

◆

Sir Alex Entertains Channel Islanders

Four hundred evacuee Channel Island children were entertained by Sir Alexander B. King at La Scala, Glasgow, last week. As a number of them are billeted all over Scotland the occasion was one of a meeting of friends who seldom see each other.

After the show the children were entertained to lunch in the Glasgow High School.

◆

Milne's Latest Acquisition

Negotiations have been completed by J. B. Milne for the acquisition of the Picture House, Banff. In due course the necessary alterations will be carried out, and the plans indicate that the premises will be a super kinema worthy of the County town.

CINEMA CLUB ADOPTS ITALIAN FILM UNITS

THE closing luncheon of the Cinema Club season attracted over 100 members last Friday, when the guests included Will Fyffe, Harry Gordon and Jack Anthony and other artistes from the Glasgow pantomimes. Lieut.-Col. Theo Fligelstone, Lieut.-Col. Munn, Major Seigel, Major Roe, Capt. Hayward of the Army Kinema Service were also present.

Suitably introduced by the chairman (W. Kempsell), entertaining and humorous remarks were made by Will Fyffe, Harry Gordon and Jack Anthony, while Col. Fligelstone told the company of the extraordinary good work performed by the kinema units all over the world, but more especially in Italy, of which he had direct knowledge.

The club has adopted the 32nd Kinema Unit, but on the suggestion of Col. Fligelstone, it was unanimously agreed that it would accept responsibility for providing comforts and looking after every kinema unit in Italy.

Considerable pleasure was evinced when the Colonel announced that Jack Stewart had now been promoted to Major and was second in command of the kinema units in Italy. A cordial welcome was extended also to three members of the Women's Royal Canadian Naval Service.

D. A. Stewart, vice-president, voiced the appreciation and thanks of the club to the guests.

The annual general meeting of the club will take place on Friday, March 9.

Ban on Babes

Several Scottish exhibitors have placed notices in their foyers to the effect that children under the age of three years will not be allowed to enter, escorted or otherwise. A further restriction is that children under four years of age will not be allowed in a kinema except for matinee performances.

The Gaumont-British Junior Club, which has its headquarters in the New Victoria Cinema, Edinburgh, has recently celebrated its first anniversary. The club was the first to open in Scotland and has already some eight contemporaries throughout the country.

◆

TELEVISION IS NO MENACE

Says Scottish Manager

Television will never menace the kinema. That is the view of George Gilchrist, manager of the County, Kinross.

He argues that to produce a television drama equal to kinema fare the B.B.C. would have to spend a minimum of £30,000 (the cost of an average film) for its daily programme—every day of the week! Further, it would be ridiculous to imagine entertainment magnates permitting a state to exist where a prize fight took place, but all the spectators were at home with their television sets.

FUTURE OF POLISH FILM PRODUCTION

By M. DEMIDECKI

THE Polish film Industry is now only represented by the Polish Film Association (Chairman, F. Babirecki; Secretary, H. Grynszpan) and the Polish Film Council. The latter is composed of representatives of the Polish Government and members of the Polish Film Association. These two bodies, together with some film units among the Services and the Polish Ministry of Information are the sole remnants of the once-flourishing Polish film Industry

Pre-war Figures

A glance at some statistics shows us that in Poland the pre-war annual production schedule ranged from 186 to 200 films (of which 25 to 30 were features). At the beginning of 1939 there were 22 companies engaged on production (of which 15 were in continuous production). At their disposal were only four modern studios (with two stages each) and two smaller studios, which had been adapted for this purpose.

Kinemas numbered 800, and in addition, 40 mobile kinemas were used.

The total annual number of imported films in 1938 amounted to 321 features and 211 shorts, divided as to 58.7 per cent. American, 10,1 per cent. French, 10.1 per cent. German 4.8 per cent. British, 4.5 per cent. Austrian, 1.0 per cent. Italian.

The Quota

The Polish percentage was only 8.7 per cent., and there was an exhibitors' quota, which required kinemas to reserve 10 per cent. of the screen playing time for domestic features if available.

Foreign films, considered to be of artistic or educational value, were encouraged by the reduction of taxes thereon. It is worth mentioning that the Star-Films, especially those in the lighter vein, were the most popular in pre-war days, and that only one feature film was included in each programme.

British Films Welcomed

These figures reveal that the needs of a country with a population exceeding 35 millions were by no means satisfied. There clearly existed great possibilities for development and expansion in the whole field of film activity.

An increase in the import of British films can safely be predicted in post-war Poland, due to the friendly attitude of the Polish people towards Britain, which, we hope, will lead to increased trade between the two countries at the expense of the German and Austrian markets.

Coming Developments

To set the Polish film Industry on its feet again will not be easy. Technicians must be trained; plans for rebuilding and re-equipping the studios and kinemas must be drawn up immediately; commercial and production sides must be organised; publicity and propaganda must be carefully prepared in order to re-establish the films in the public's mind; and the problems and difficulties of commencing production immediately after the end of the war should be fully discussed.

Co-operation

The fullest use should be made of experiences of the British and American industries, and well-balanced organisations created covering the relationship between finance, production, distribution and exhibition. It is certain that films will be enthusiastically received by a war-weary Poland.

The first of these tasks is now under way, with the help of Messrs. J. Arthur Rank, Maurice Ostrer, Michael Balcon and the A.C.T. Some 15 trainees are privileged to be in Denham, Gainsborough and Ealing studios. In addition to this, many of the producers, directors and technicians have kindly agreed to give lectures on film work. These trainees are deeply grateful for the help that has been given by the British film Industry, and they hope that this association will forge yet another link in the chain binding our two countries together.

I would like to take this opportunity to thank Hal Mason and M. Foster, of Ealing Studios and all the others for their help in our study of the British Film Industry.

John Wayne and Ann Dvorak in Republic's lavish romantic melodrama FLAME OF BARBARY COAST, which British Lion will trade show on February 21 at Studio One

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MANCHESTER'S CIVIC FILM BUDGET

£16,000 Scheduled

According to the budget of costs for producing the Manchester civic film, a documentary of five or six reels, labour costs will amount to £3,250, set hire and location £3,275, stock and laboratory charges £3,428, transport, royalties, sound, miscellaneous payments, including overheads and consultancy, £4,714, totalling £14,667, which, plus 10 per cent. for contingencies, makes £16,134.

The film, which will be on 35-mm. stock, will take ten months to complete.

The Ritz, Chapelizod, Dublin, is being offered for sale by public auction on Thursday, February 22.

COLSTON HALL

Famous Road-Show Hall Destroyed by Fire

The Colston Hall, Bristol, one of the finest halls in the West Country, which was destroyed by fire on Monday, has had a long connection with films. It was visited by many road shows in the very early days of pictures, Ralph Pringle, North American Animated Pictures, showed such films as the "Funeral of Queen Victoria."

After the last war a number of big films were shown at the hall—"The Four Horsemen," with full effects, had its first local run there; other pictures, such as "Broken Blossoms," "Auction of Souls," Mary Pickford's "Daddy Longlegs" and "The Lost Chord" were also shown at the Colston Hall.

The use of the hall, which had a large seating capacity, for the exhibition of films aroused a good deal of controversy in the nineteen twenties, as local exhibitors contended that it was unfair competition—though some of them booked the hall themselves on occasions, and it was an item often found on the agenda at meetings of the Bristol C.E.A. branch, where on occasions it was the subject of heated discussions.

WESTON'S S.O. FOR DURATION ONLY

In granting the renewal of S.O. licences to kinemas in Weston-super-Mare, Miss Kate Bray, chairman of the licensing bench, pointed out that the licences were charged under the Defence Regulations and not under the Sunday Entertainments Act of 1932, and therefore would take effect only so long as the Defence Regulations remained in force. Under this condition S.O. was purely a war time measure for Service personnel.

The magistrates imposed the same condition regarding the admission of children under 16, and the chairman remarked that there had been no difficulty over the enforcement of this condition.

Accrington licensing justices have agreed to a police suggestion that exhibitors need not apply for permission to have collections on their premises for charities.

Another S.O. Ban on Under Sixteens

Derby Decision

UNACCOMPANIED children under 16 have been banned from Derby kinemas on Sundays by a decision made by the Derby licensing magistrates last week. The chairman, A. H. Domleo, said that the kinemas were opened on Sundays three years ago for the benefit of troops and those on war work, now, however, the situation had changed and young people were "crowding" into these places of entertainment.

Acting Chief Constable S. V. Young said that children should be discouraged from attending Sunday kinemas.

Rupert Todd, manager of Gaumont Palace, during an interview, said "It is for parents to decide whether children should go to Sunday school. Children themselves prefer to go to kinemas. The Surrey decision banning children from kinemas altogether on Sundays shows there is something in the nature of a concerted move to keep children out and I don't think it is fair."

H. E. Benzeval, manager of the Regal, said "Children seem to have no difficulty in wheedling adults to take them in."

. . . And at Taunton

Taunton magistrates have renewed the licences for S.O. to all local kinemas on the conditions that the houses do not open before 3.30 or remain open after 10.30, and that no person "apparently under the age of 16" is admitted unless accompanied by a parent or an adult relative.

NARROW VOTE ON CHILDREN'S CLAUSE

By 22 votes to 20, Birkenhead Town Council last week defeated a motion which proposed that Sunday kinema licences should be subject to a condition that no person under, or appearing to be under, the age of 14 should be admitted unless accompanied by a parent or *bonâ-fide* guardian.

The sponsor of the motion said that if the Watch Committee had the guidance of the council now it might help them next November when they again considered the granting of licences.

Ald. A. W. Baker mentioned that in October last when a representation was made by religious organisations of the town it was rejected by the Watch Committee by five votes to four. If parents had no interest in their children's moral welfare the Watch Committee ought to do something.

Ald. Hodgkinson said it was a waste of time to discuss the subject again, as there was a regulation stipulating that children under 14 should not be admitted to kinemas unless they were accompanied by an adult. It was no sin to go to a kinema. The Church should consider the showing of films that would be interesting to children.

Kent Taking Notice

Rabid Sabbatarians in Kent towns are sitting up and taking notice of recent developments towards banning children from Sunday kinemas. It is understood that "steps" are likely to be taken in several towns to reopen the whole question of S.O.

Tax Demand on Manchester Film Society

7½d. per Member

BECAUSE the Manchester and Salford Film Society showed the Orson Welles film, "The Magnificent Ambersons," entertainment tax at the rate of 7½d. per member has been demanded by the Customs and Excise authorities, notwithstanding that the accounts of the society already show a loss.

F. J. Stevenson, hon. treasurer of the society, stated that he discussed the financial aspect of the matter with the officer of H.M. Customs and Excise, but could gain no instruction as to how the tax was to be collected from members (who attended a private meeting by presentation of their membership cards) nor even an assessment of the rate of tax for which the society would be liable.

The president of the society, Ellis Smith, M.P., took up the society's appeal, but it was dismissed with official regrets from the Treasury.

In due course, the society received a demand for 7½d. tax per member on the total current membership. This meant 7½d. on each 6s. paid for a season's membership.

Mr. Stevenson writes:—

Inequitable Rule

"This assessment is harsh on two counts, the rate applied is not equitable as a tax on one meeting out of six arranged for the season, and the tax applied to the full membership is arbitrary, to say the least, as only 75 per cent. of our members attended the meeting in question, and we have many members who subscribe solely for maintaining the society as a going concern.

"The authorities require and receive an audited statement of accounts and are, therefore, aware that we have sustained a loss each year since 1939.

A Cultural Presentation

"The offending film (Orson Welles's 'Magnificent Ambersons,' U.S.A. 1942) had been exempted in recent film society programmes. The committee selected this film because it represented a brave departure from the ordinary escapist feature films and had, as a consequence, been cold-shouldered by the commercial exhibitors.

"The B.B.C. broadcast a discussion on January 26 between a producer, an exhibitor and a critic of films. The argument that developed regarding the merit of Orson Welles's work, and the exhibitor's contention that his public did not go to the kinema to think confirmed for us that the selection of this film was in accordance with the objects of this society."

Hotel Majestic, Lytham St. Annes, and Grange and Grand Hotels, Grange-over-Sands, have been sold for £250,000 to James Brennan, of James Brennan Theatres; David Rosenfield, of Manchester; Peter Rose and W. G. Elcock, chairman, Mayfield Cinemas, London.

Thomas Mitchell and Gregory Peck in THE KEYS OF THE KINGDOM, which 20th-Fox Trade showed on Wednesday

◆

"KEYS OF THE KINGDOM"

20th-Fox "Superfilm" Trade Shown

Yesterday's Trade show of "The Keys of the Kingdom"—20th Century-Fox film of the famous A. J. Cronin novel—gave exhibitors the opportunity of seeing what the company describes as one of their "superfilms" for the current season.

A great story of a powerful and immensely human priest and his battles for the good of his fellowmen all over the earth, from the all-time best-selling novel, "The Keys of the Kingdom," enlists a cast and settings of record importance and size.

The book gained unequalled prominence not merely because it was a tale of unusual and uplifting qualities, but because it was also the brilliant and amusing account of the long life of a very human, very strong, very humorous, very good man—Father Francis Chisholm, portrayed in the film by exciting newcomer Gregory Peck.

Peck has been acclaimed by American Trade and lay Press reviewers as the "find" of the season, and is said to be headed for a personal triumph in "The Keys of the Kingdom," similar to that of Jennifer Jones in "The Song of Bernadette."

Also in the large cast are Thomas Mitchell, Vincent Price, Rosa Stradner, Roddy McDowall, Edmund Gwenn, Sir Cedric Hardwicke, Peggy Ann Garner, Jane Ball, James Gleason, Anne Revere, Ruth Nelson, Benson Fong and Leonard Strong. Joseph Mankiewicz produced and John M. Stahl directed from a screen-play by Nunnally Johnson and Joseph Mankiewicz.

JUSTICES SAY NO

Bootle Education Committee Asks for Truants to be Refused Admission

BOOTLE Education Committee were rebuffed last week when they made application to the justices at the annual licensing sessions for a ban to be placed on the admission of children of school age between the hours of 9 a.m. and 4 p.m. on Mondays to Fridays inclusive, "unless the manager of the kinema or other person in control thereof is satisfied that the school at which any particular child who seeks admission normally attends is closed, or that such person is otherwise excused from attendance."

H. Elsby, Deputy Town Clerk, said it was an offence for a parent to keep a child away from school, but it was not a legal offence for a kinema proprietor to admit a child during school hours. This was a rather contradictory position. School attendance officers who had visited kinemas during school hours had found children who should have been at school, including some who were suffering from infectious or contagious diseases.

Theatre Check-up

F. Joyce, an inquiry officer of the education department, said that on one afternoon in January he found 20 children in the Imperial, on another day 16, and on a third date 23 At Marsh Lane Palace, during school hours, he counted 48, and the street was "literally lined with children applying for admission." He interviewed nine children at the Gainsborough and on a subsequent day three at Marsh Lane Palace. At the Gainsborough he was not permitted to interview children inside the kinema.

Amongst the reasons given by the children for absence from school were: They had been queueing for coke in the morning; they had been minding babies. Some children had been excluded from school on account of scabies and whooping cough. Attendances of children at kinemas during school hours averaged 25 per day.

Impossible to Carry Out

R. K. Milne, who appeared for the local exhibitors, said licensees were being asked to give an undertaking which it would be impossible to carry out. Some schools, for instance, were closed when others were open. When children attached to schools that were closed sought admission at a kinema the licensee would have to find out which schools were closed. Even if the magistrates were disposed to grant the application it would be *ultra vires*.

Whatever conditions were imposed must be within the terms of the Cinematograph Act, 1909. To ask exhibitors to give an undertaking would be an unfair and unreasonable burden on licensees, and it would be creating a precedent for the rest of the country. If children failed to attend school the remedy was to summon the parents.

Unanimously, the magistrates declined to grant the application, but the hope was expressed that licensees would do their best to co-operate with the education authority.

PRISON SENTENCE FOR HACKNEY MANAGER

The discovery of stolen property at the Odeon, Hackney Road, had a sequel at Old Street on Friday, when the manager, Leonard Francis Wright, aged 39, of Killown Road, Hackney, was sentenced to two months' imprisonment for receiving four rolls of cloth and fined a total of £50 for receiving two wireless sets. He was also fined £1 for possessing two revolvers and five rounds of ammunition without a firearms certificate.

The Magistrate said that Wright had used a position of trust to enable stolen stuff to be brought to the premises. In a written statement, he said that he bought the cloth and the wireless sets from a patron who told him he was hard up. The reason he had the firearms was because he was told by a cleaner at the kinema that she had heard in a public house that someone was going to rob his safe.

It was stated that Wright had an excellent character. Arthur W. Kempt, for Odeon Theatres, Ltd., expressed the company's surprise that the kinema had been used for such purposes.

The charge against Alfred Frederick Stokes, 26, assistant manager, of Walsingham Road, Clapton, of assisting Wright was dismissed.

VICAR'S CRITICISM OF SURREY S.O. BAN

"Legislation of this nature will not make children go to Sunday school, and it might also be a further step to alienating the children and their parents from organised religion," was a comment made on Sunday by the Rev. Wilson Bridge, a former president of the local Free Church Federal Council, speaking at the Romford Congregational Church. He was criticising the Surrey County Council's ban on under 16's at Sunday kinema performances.

The public, he said, regarded certain bodies as a "religious police force," but we were living in a film-minded age and the Church should make an ally of the films.

Reports indicate that last Sunday Servicemen on leave from overseas were turned away from kinemas with their families. E. P. Hall, manager of the Granada, Kingston, has described "bitter comments about fighting for freedom" and has seen numerous would-be patrons board 'buses for Twickenham, where the ban does not exist.

Thieves who ripped open a safe at the Plaza, Gravesend, on the night of February 6 stole nearly £70, including over £5 collected during the previous evening for the Red Cross.

Romance of the Waltz

By BEN of B.N.

SHORTLY before the war there emerged a charming musical called "Blossom Time" that, so far as the box-office was concerned, developed into a record-breaking Harvest Time. The man who made it is called Paul Stein, and as critics and public and exhibitors alike hailed his effort as a masterpiece, what was more natural than when British National planned a new subject in the same category that they should invite Stein to repeat and perhaps even excel his previous all-time record-breaker with a new picture, "Romance of the Waltz."

Musicals are the order of the day, great sparkling musicals with gorgeous cuties and glorious Technicolor and all the massed dance bands of America assembled to blare out a cacophony, which the experts assure us gains added appeal the greater the discordance achieved.

* * *

Down at Elstree we pride ourselves that we give some considerable thought to the ever-changing trend in public taste. While the demand for musicals shows no sign of slackening off just at the moment, we believe that a more sedate era in musicals must inevitably emerge so that tired ear-drums may be rested. In anticipation we set about devising something more soothing, a charming story about a mid-European kingdom back in the calm early Victorian days, the days of the waltz and the polka, a pretty romantic tale with tuneful music, with lovely princesses in crinolines and handsome soldiers in picturesque uniforms.

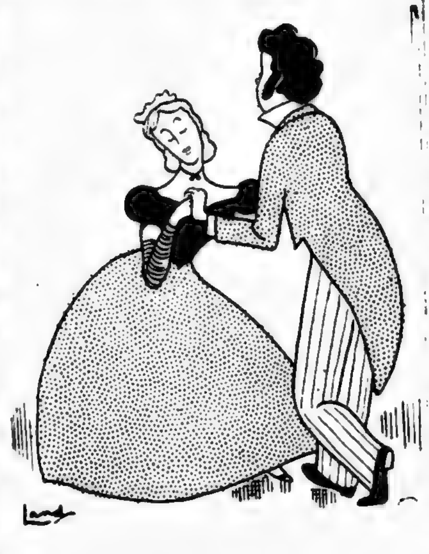
Of course, it is completely escapist in theme—set in a serene romantic period, but then we believe the public is turning to escapism, and while some producers may be afraid to admit that their subjects are tinged with escapism, we are proud of it. You see, we believe the customer is always right, so we give them what they want, and escapism is definitely in demand right now.

* * *

The cast we have assembled is probably the biggest Elstree has seen in years, with stars like Carole Raye, Pat Medina, Anne Zeigler, Webster Booth, Harry Welchman, Wylie Watson, George Robey, Albert Sandler, Peter Graves, Thorley Walters, John Ruddock, Ivan Samson, Marie Ault, Hugh Dempster, Ferdi Mayne, Hay Petrie, and Blotto the Horse.

Henry James wrote the screenplay from an idea by Karl Rossler and dialogue by Jack Whittingham.

Hans May, whose music has been a feature of numerous recent pictures, is responsible for the music, with Alan Stranks' lyrics.



Set amid picturesque old country villages and inns, with haunting melodies and appealing romance, we believe this is a subject the public has long been waiting to see, for it takes them back to a time, a more leisurely era, when dancing and romance were more important than war, strife and worry. It is a picture made to help the public enjoy a little relaxation from everyday worries, and to assist the exhibitor to abolish whatever box-office cares he may be having.

[ADVT.

NAMES IN THE NEWS

J. Evans, for three and a half year. manager of the Ritz (A.B.C.), Romford. has become manager of the Welwyn Theatre, Welwyn Garden City. Mr. Evans has organised many charitable collections, his latest raising £125 for the King George Fund for Sailors.

Woolf Sanders, formerly manager of the Whitehall Theatre, London, takes Mr. Evans's place at the Ritz.

Herbert L. Walters, managing director of Walters Circuit Cinemas, Ltd., Lincoln, has been invalided out of the R.A.F. after six years in the Service, during which time he spent a long while in hospital. He is taking full charge of the circuit, and plans to take over more halls, starting with one in Nottingham Mr. Walters entered the Trade as a rewind boy, working his way through the box to an appointment as manager of the Super Palace, Battersea, London His head office is now at 396, High Street, Lincoln. The 'phone number has been changed to 877.

Sydney Alldridge, until called up for service as a bombardier, was well known in managerial circles on the Midland circuit of A.B.C. His friends will be pleased to hear that he is entertaining a section of the Central Mediterranean Forces in the Near East. A skilful musician, Bdr. Alldridge successfully carried through musical directorship of the pantomime, "Cinderella," staged for the No. 2 British Corps Reinforcements Unit last Christmas. He received his kinema training at the Elite, Bordesley, under F. O. "Charles" Hutchin, and subsequently served as assistant manager at several of the local A.B.C houses.

Corporal George Hutchin, who prior to the war assisted his father, "Charles," at the Birmingham branch of the Walturdaw Cinema Supply, has just rejoined his unit. For the past year "George" has been on reserve from the R.A.S.C., and has been engaged on munition work at Coventry.

W. J. Murphy is a newcomer to the Sydney Film Service, of Liverpool, and to the film Trade. He has been appointed to the North Wales territory. Mr. Murphy is a well-known personality. For several years before the war he conducted the old-established wholesale book-selling business bearing his name in Renshaw Street, Liverpool.

Captain James Bellamy, who came this week from La Scala at Hamilton to the Rutland, Edinburgh, was once boxing champion of the Brigade of Guards. He was a regular in the Scots Guards until, as the result of wounds at Mersah Matruh, he was invalided out. Still keen on boxing, he should prove an expert at the selection of future attendants, although the Rutland is in too exclusive an area to offer much scope for pugilistic efforts.

A. N. Lilley is now back again in the London area after having filled a number of managerial appointments in various parts of the country. From Yorkshire he came (via the R.A.F.) to Elmers End Odeon, Beckenham, early in 1941, but in August of that year went to Aberdeen. Later he moved to Dartford and from there to York, whence he returned to manage the Sydenham State just a year ago. Last October he was transferred to the firm's sister hall, Upper Norwood Rialto.

Well known in managerial circles in the Odeon circuit, **S. P. Caro,** formerly in charge of the Clacton-on-Sea and Hendon theatres, has just returned to kinema circles after being engaged on special service with one of the Government Departments. His numerous friends may contact him at the Odeon, Warley, Birmingham, which he is making his headquarters as mobile manager for the Midland area.

A trio of changes of management were sanctioned by the Birmingham Public Entertainment Committee at its December Sessions. The licences of the Odeon, Perry Barr, were transferred from **Edward Burns** to **Charles James Spittle. Harold Bliss Hill,** well known in local managerial circles, now holds the licences of the Triangle, Gooch Street, having succeeded **Miss Alice M. Dexter,** who has had charge of that house during the past twelve months. The licences of the Newtown Palace, Aston, were transferred from **Emil Christian Kirms** to **James Henry Roper,** who formerly managed the Green Lane P.H., Small Heath.

James Thomas succeeds **B. Bailey** as manager of the Alexandra, Widnes. Mr. Thomas is a Wolverhampton man, and he was discharged from the Army on medical grounds about two months ago. Soon after the outbreak of war, he served in the Army Kinema Service. He has been 19 years in the show business.

Reynolds Roberts, who, by his able showmanship, has been awarded a certificate every year since their institution and the silver championship shield in 1939-40, has now left the service of A.B.C., where he has spent ten years. We hope to hear that he has found congenial employment where his talent can be exploited.

Francis W. Minde, manager of the Ritz (Odeon), Chelmsford, since April, 1942, has been appointed to take charge of the Odeon, Eltham Hill.

While at Chelmsford Mr. Minde has kept exploitation well to the fore, having been the only prize winner in the area in the Odeon "Man and His Mate" exploitation contest, and also gaining an award in the "I Married a Witch" contest organised by United Artists.

On his departure he was presented with a cheque from the staff of the Ritz Theatre and Café.

Two new kinema managers for Chelmsford houses have started their duties. **C. H. Barker,** from the Ritz, Ipswich, at the Select at Chelmsford, succeeds **Phil Mills,** who returns to the management of the Regal, Walton-on-the Naze. Mr. Barker has had 30 years' experience of the film business. He has been with the A.B.C. and V.E.H. circuits. He says the Chelmsford Select is to be redecorated.

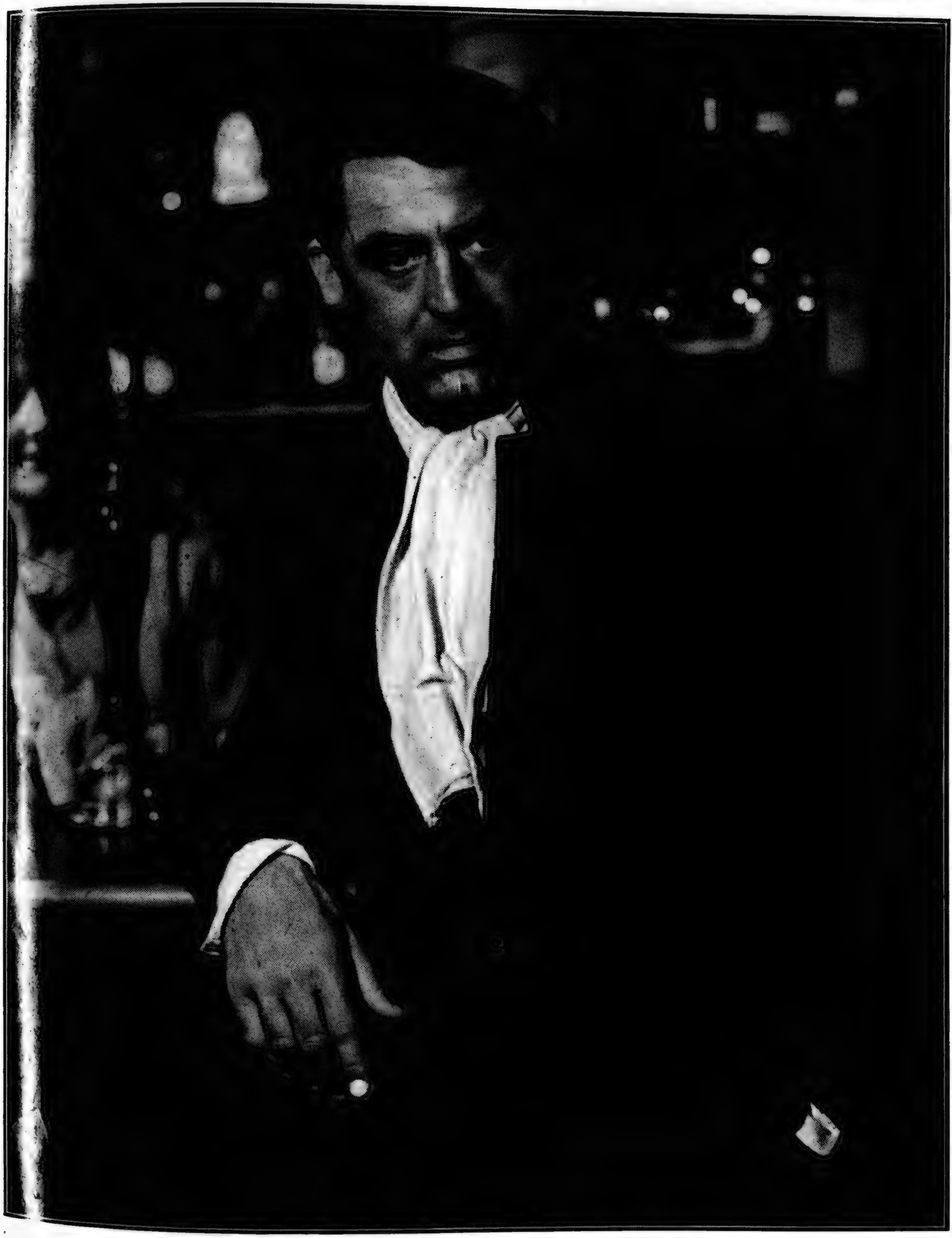
E. C. Olaver, who was recently promoted to the management of the Southgate Odeon, joined the company in March, 1943, at their Muswell Hill theatre, and after serving from June at the Hounslow Dominion, was appointed house manager at the Victoria Metropole at the end of 1943 when that hall was acquired by Odeon.

The transfer of **Eric A. Jarché** to the Rex, Bedminster, Bristol, has caused several other managerial changes in the London area. He is succeeded at Bowes Road Ritz by **W. O. Carter,** who has been with A.B.C. since February, 1935, at their theatres in Hammersmith, Winchmore Hill, Golder's Green, Shoreditch, Commercial Road, and latterly at the Holloway Road Savoy, to which he was appointed in April, 194[illegible].

Following him there is **C. Ebner,** who has controlled the Winchmore Hill Capitol since last May, after having been assistant manager at the Ritz, Bowes Road, New Southgate, since the beginning of 1942.

He is replaced at Winchmore Hill by **H. Brown,** who has been assistant manager at the Harringay Ritz for the past 15 months—his first appointment in the Trade.

W. J. Barling has been appointed trainee manager at the King's Lynn Theatre Royal (A.B.C.), under Manager C. White. Mr. Barling, whose home is at Cambridge, was recently invalided from the R.A.F. As "Billy Barclay," the comedian he is well known in Cambridge and district in connection with numerous camp shows and troop entertainments.



“ NONE BUT THE LONELY HEART ”

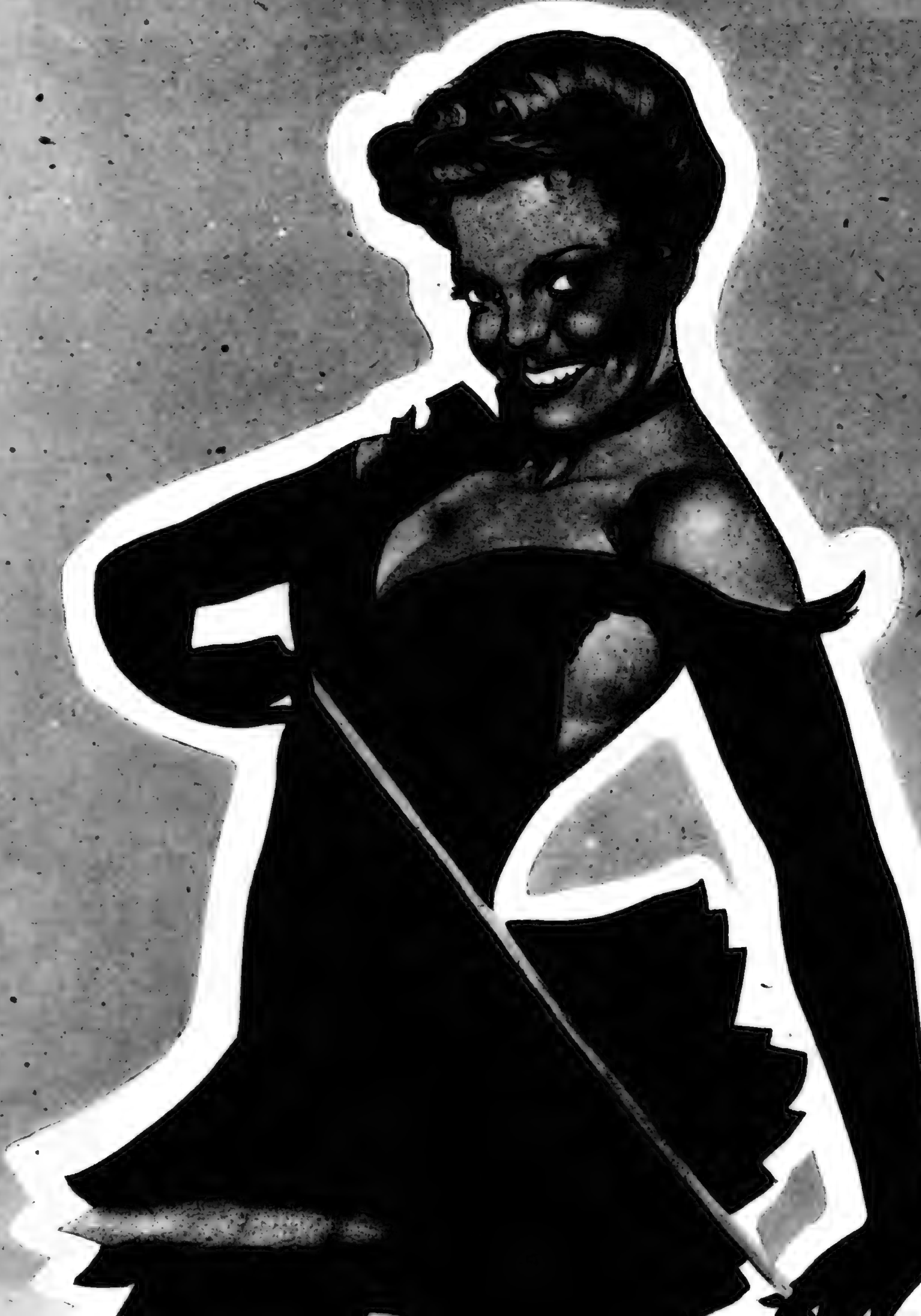
Cary Grant is starred and Miss Ethel Barrymore Barry Fitzgerald play the chief supporting roles in RKO-Radio's “None But the Lonely Heart,” screen version of the best-selling novel by Richard Llewellyn, who wrote the great story of “How Green Was My Valley.” The film is scheduled for Trade presentation at the Odeon, Leicester Square, on Tuesday, February 20, at 10.30 a.m.

"Scintillating musical comedy with Cole Porter songs, dazzling floor shows, gay laughter, a zany plot and everything else it takes to make first-rate escapist entertainment. A walk-over for the stars and a revel for the Carmen Miranda fans, this is a sure-fire hit."

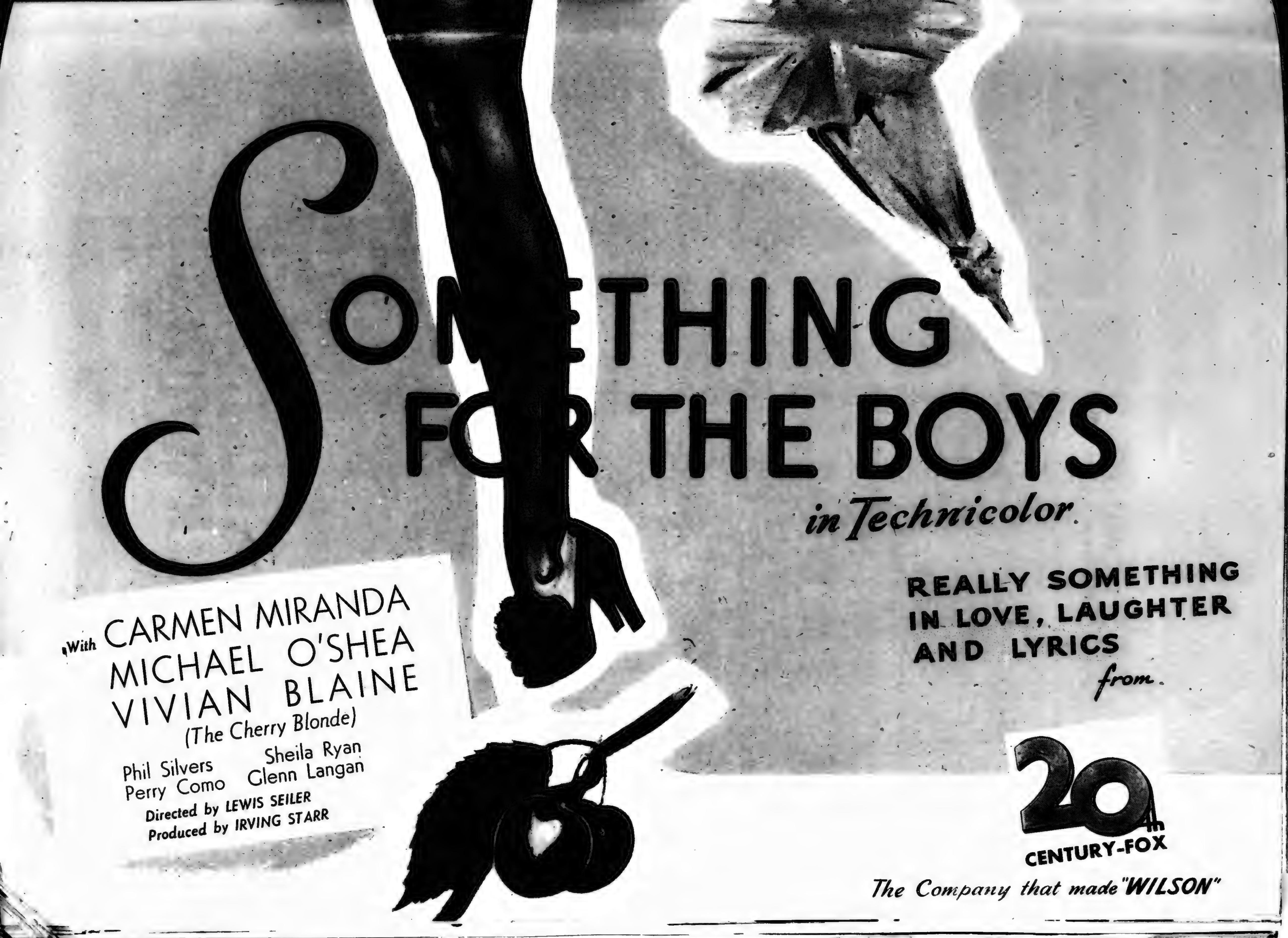
Daily Film Renter.

"Gay entertainment for the populace with clear-cut star appeal."

The Cinema.



That Luscious
Cherry Blonde
She's the
SOMETHING
in



SOMETHING FOR THE BOYS

in Technicolor

With CARMEN MIRANDA
MICHAEL O'SHEA
VIVIAN BLAINE
(The Cherry Blonde)

Phil Silvers Sheila Ryan
Perry Como Glenn Langan

Directed by LEWIS SEILER
Produced by IRVING STARR

**REALLY SOMETHING
IN LOVE, LAUGHTER
AND LYRICS**

from

20th CENTURY-FOX

The Company that made ***"WILSON"***

Stoll Theatre 2½ per cent. Interim

Bombing Affects London Business

By Our City Editor

STOLL Theatres Corporation has rehabilitated itself in investors' eyes by the payment of an interim dividend of 2½ per cent., the same as for the previous year.

When the company paid its first dividend a year ago, high hopes were expressed that the company was at last on the road to prosperity after its chequered career.

But as the chairman pointed out in the annual report when the final dividend was passed, promising business in the early part of the year was upset by two periods of bombing in London and the suburban areas. As a result profits were affected to the extent of approximately £60,000.

Nevertheless, Prince Littler was able to point out that business throughout the year had been steadily maintained in the provincial theatres.

It is evident that this section of the business is still improving satisfactorily, as Manchester Hippodrome is paying an interim dividend of 15 per cent. against 15 per cent. for the whole of the previous year, Bristol Hippodrome is paying an interim of 20 per cent. against an interim of 6 per cent. and 20 per cent. for the full year, and the Chatham Empire is paying an interim of 15 per cent. against 5 per cent. for the whole year.

Provided the London and suburban business is maintained this time, and there is a final payment of only, say, 2½ per cent by the parent corporation, the £1 shares at 14s. 6d.xd would show a yield of just over 6¾ per cent.

Mortgages, Charges and Satisfactions

Atlas Picture House, Ltd., 966, Alum Rock Road, Ward End, Birmingham.—Mortgage on Castle Cinema, Castle Bromwich, Warwickshire (freehold) with plant and machinery, dated January 17, 1945, to secure all moneys due or to become due from the company to Midland Bank, Ltd.

Southern Enterprises (1942), Ltd., Brighton.—Debenture dated January 15, 1945, to secure £2,000. Holders: W. H Securities, Ltd.

SATISFACTIONS

Luton Cinemas, Ltd., Guildford Chambers, 54, Cheapside, Luton.—Satisfaction in full on October 26, 1944, of series of debentures authorised March 11, 1924, and registered April 17, 1924, securing £4,600. (Notice filed February 3, 1945.)

Gaumont-British Picture Corporation, Ltd.—Satisfaction in full on January 8, 1945, of mortgage dated January 8, 1930, and deed of variation and substituted security dated November 20, 1934, and registered August 24, 1934, and November 21, 1934.

Kent and Associated Cinemas, Ltd., 150, Southampton Row, W.C.1.—Satisfaction in full on January 19, 1945, of debenture dated February 20, 1939, and registered February 22, 1939, securing £20,000.

FILM MARKET TENDENCIES

KINEMA shares made a mixed showing during the past week, with no particular outstanding feature.

Among the big groups, A.B.P.C. ordinary rose 1½d. to 22s. 6d., but Gaumont fell 3d. to 20s. 3d., buyers concentrating on the "A" ordinary, which rose 4½d. to 10s. 3d.

Odeon were 6d. down at 42s. 6d. There was considerable activity in Stoll which, after rising from 13s. 9d. to 14s. 9d. on the 2½ per cent. interim dividend, closed at 14s. 6d.

British Lion encountered sellers, and fell 10½d. to 11s. 9d., but Moss Empires rose 9d. to 40s. 9d.

P.C.T. 10 per cent. pref. declined 6d. to 35s., and Sound City Films 6 per cent. pref 9d. to 14s. 3d.

Union Cinemas 1st pref. jumped 1s. to 22s. 6d.

NEW PRIVATE COMPANY

Camera Supplies (Cambridge), Ltd.—Registered January 27. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in cameras, etc. The directors are G. P. Reece and Nancy Reece, both of 3, Whitehill Road, Cambridge; Dr. David B. Evans, 67, King Street, Wrexham. Solicitor: W. C. Crocker, E.C.3. Registered office: 3, Whitehill Road, Cambridge.

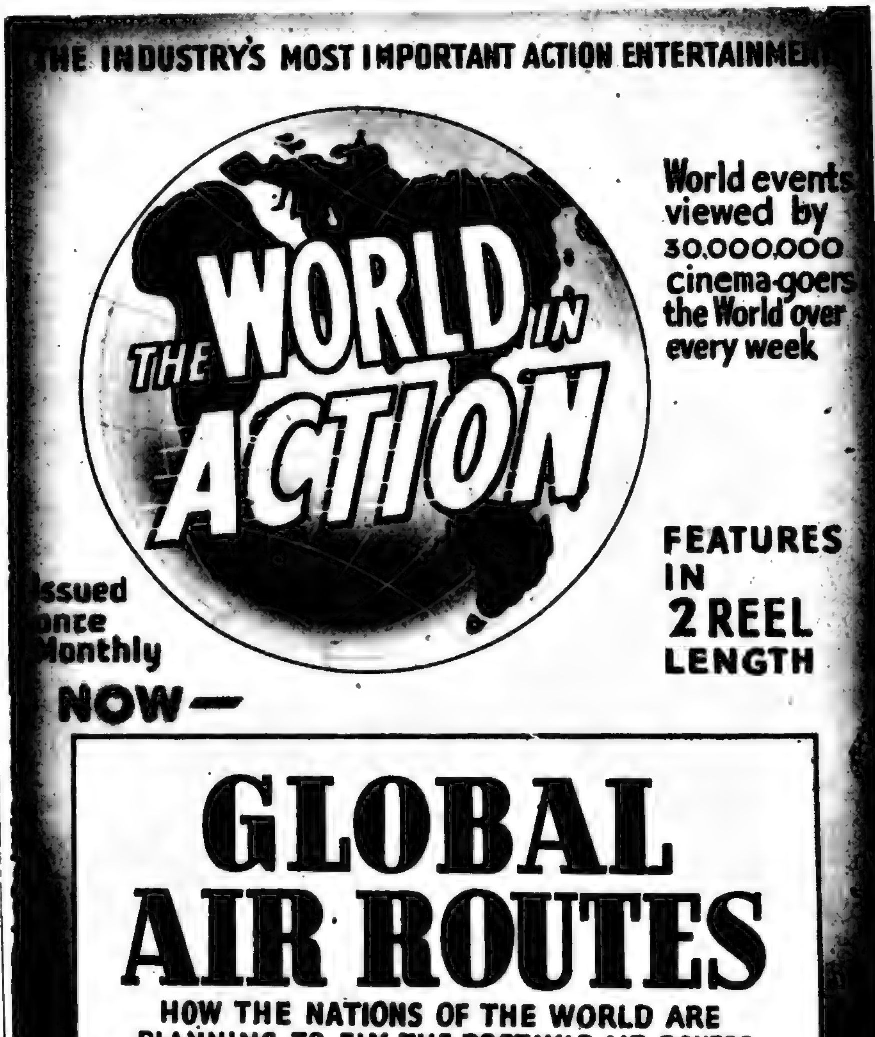
SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	22/6	+ -/1½
„ 6% Pref.	26/9	+ -/3
„ 4½% Debs. ..	£105½	— 5/-
A.P.P.H. Ord.	26/6	+ -/1½
Brit. & Dom. Films (12/-)	21/-	—
Brit. Lion 7½% Pref. 10/-	11/9	—/10½
Capital Prov. News 5/-	5/3	— -/3
Cine. Television Dfd. (6d.)	10/6	+ -/6
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	20/3	— -/3
„ "A" Ord. (5/-) ..	10/3	+ -/4½
„ 5½% 1st Pref. ..	22/6	+ -/1½
„ 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	8/7½	— -/1½
Mde. Tussaud 1/- Def. ..	2/6	—
„ £1 Prefd. Ord. ..	21/3	+ -/3
Moss Empires £1 Ord. ..	40/9	+ -/9
„ £1 Cum. Pref. ..	23/3	+ -/1½
Odeon 5/- Ord. ..	42/6	— -/6
„ 6% Pref.	25/10½	+ -/4½
„ 5% Debs.	£104¾	+15/-
P.C.T. 10% Cum. Pref. ..	35/-	— -/6
„ 7½% "A" Pref. ..	31/3	—
„ 7½% "B" Pref. ..	30/6	—
„ Const. 7% Pref. ..	28/3	+ -/3
Scophony (5/-)	4/3	— -/1½
Sound City (Films) 6% Pref.	14/3	— -/9
Stoll Th. Corp.	14/6 xd.	—
Twentieth Cent. Ord. (5/-)	1/4½	—
„ 6% Pref. (10/-) ..	4/1½	—
Union Cinemas 1st Pref.	22/6	+ 1/-
„ 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

Hippodromes (Chesterfield), Ltd., Corporation Theatre, Corporation Street, Chesterfield.—Satisfaction in full on December 20, 1944, of mortgage or charge registered February 7, 1922.

Southport Amusements, Ltd., 40, Hoghton Street, Southport.—Satisfaction in full on January 21, 1945, of mortgage dated October 1, 1929, and registered October 7, 1929.


THE INDUSTRY'S MOST IMPORTANT ACTION ENTERTAINMENT
THE WORLD IN ACTION
World events viewed by 30,000,000 cinema-goers the World over every week
Issued once Monthly
FEATURES IN 2 REEL LENGTH
NOW—
GLOBAL AIR ROUTES
HOW THE NATIONS OF THE WORLD ARE PLANNING TO FLY THE POST WAR AIR ROUTES
UNITED ARTISTS

TONGE MOOR DEMOLITION

McVittie's Appeal

A further stage of the long-drawn litigation centred around the clearing of the site of the Tonge Moor Picturedrome, Bolton (Lines) was reached on January 0, when judgment was given in the Court of Appeal on the appeal by M. J. McVittie, Half Edge Lane, Eccles, from the decision of Mr. Justice Singleton at Manchester Assizes, in an action by McVittie against Bolton Corporation, claiming damages for alleged trespass on McVittie's property in Tonge Moor Road, Bolton.

McVittie complained that the Corporation went on to the site of the Picturedrome and demolished the remains of that building, which was destroyed by fire in 1930, and he alleged the Corporation also demolished a machine shed and damaged machinery and plant worth more than £200. Mr. Justice Singleton had given judgment for McVittie for £42 with costs, against which McVittie appealed on the ground that the amount awarded was insufficient.

Lord Justice Scott said that there were no merits in the appeal. The appellant had ignored his social duty since 1934 and his legal duty since 1938, and the appeal should be dismissed with costs.

Lord Justices Morton and Du Parcq dissented. The former said his view was that the "rubbish" on the site was not rubbish resulting from demolition, and the Corporation exceeded their powers when they cleared the smaller site and removed the machinery. The appeal should be allowed and the damages increased from £42 to £44. There should be no order as to costs.

Leave to appeal to the House of Lords was given to the Corporation on condition that they did not ask for the order as to costs in this court to be disturbed, and that they did not apply to the House of Lords for costs.

Notts S.O. Contributions

The sum of £5,512 has been allocated to charity since the introduction of S.O. by kinemas in August, 1940, by the Notts C.C. The sum of £970 is also available for the December quarter.

Continued from page 3

MANCHESTER ADOPTS STOKE S.O PLAN

drawn the letter to ich excep-
tion had been tak Then it
transpired that jus re the re-
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union's objection renewal
of licences had bee erated. A
promise was given the objec-
tion would be agai hdrawn.

Result of the ations was
agreement to adopt terms of
the Stoke agreeme the area
of the Manchester d Salford
branch in respect ll kinemas
where Sunday show re given.

There is, however roviso that
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He is appealing to the Liverpool Quarter Sessions.

The kinematograph licences of the Cinema, New Mills, and the Church Hall, Castleton, have been renewed to Fred Chadwick and L. Barrett respectively.

Stoll Theatre 2½ per cent. Interim

Bombing Affects London Business

By Our City Editor

STOLL Theatres Corporation has rehabilitated itself in investors' eyes by the payment of an interim dividend of 2½ per cent., the same as for the previous year.

When the company paid its first dividend a year ago, high hopes were expressed that the company was at last on the road to prosperity after its chequered career.

But as the chairman pointed out in the annual report when the final dividend was passed, promising business in the early part of the year was upset by two periods of bombing in London and the suburban areas. As a result profits were affected to the extent of approximately £60,000.

Nevertheless, Prince Littler was able to point out that business throughout the year had been steadily maintained in the provincial theatres.

It is evident that this section of the business is still improving satisfactorily, as Manchester Hippodrome is paying an interim dividend of 15 per cent. against 15 per cent. for the whole of the previous year, Bristol Hippodrome is paying an interim of 20 per cent. against an interim of 6 per cent. and 20 per cent. for the full year, and the Chatham Empire is paying an interim of 15 per cent. against 5 per cent. for the whole year.

Provided the London and suburban business is maintained this time, and there is a final payment of only, say, 2½ per cent by the parent corporation, the £1 shares at 14s. 6d.xd would show a yield of just over 6¾ per cent.

Mortgages, Charges and Satisfactions

Atlas Picture House, Ltd., 966, Alum Rock Road, Ward End, Birmingham.—Mortgage on Castle Cinema, Castle Bromwich, Warwickshire (freehold) with plant and machinery, dated January 17, 1945, to secure all moneys due or to become due from the company to Midland Bank, Ltd.

Southern Enterprises (1942), Ltd., Brighton.—Debenture dated January 15, 1945, to secure £2,000. Holders: W. H Securities, Ltd.

SATISFACTIONS

Luton Cinemas, Ltd., Guildford Chambers, 54, Cheapside, Luton.—Satisfaction in full on October 26, 1944, of series of debentures authorised March 11, 1924, and registered April 17, 1924, securing £4,600. (Notice filed February 3, 1945.)

Gaumont-British Picture Corporation, Ltd.—Satisfaction in full on January 8, 1945, of mortgage dated January 8, 1930, and deed of variation and substituted security dated November 20, 1934, and registered August 24, 1934, and November 21, 1934.

Kent and Associated Cinemas, Ltd., 150, Southampton Row, W.C.1.—Satisfaction in full on January 19, 1945, of debenture dated February 20, 1939, and registered February 22, 1939, securing £20,000.

Hippodromes (Chesterfield), Ltd., Corporation Theatre, Corporation Street, Chesterfield.—Satisfaction in full on December 20, 1944, of mortgage or charge registered February 7, 1922.

Southport Amusements, Ltd., 40, Heghton Street, Southport.—Satisfaction in full on January 21, 1945, of mortgage dated October 1, 1929, and registered October 7, 1929.

FILM MARKET TENDENCIES

KINEMA shares made a mixed showing during the past week, with no particular outstanding feature.

Among the big groups, A.B.P.C. ordinary rose 1½d. to 22s. 6d., but Gaumont fell 3d. to 20s. 3d., buyers concentrating on the "A" ordinary, which rose 4½d. to 10s. 3d.

Odeon were 6d. down at 42s. 6d. There was considerable activity in Stoll which, after rising from 13s. 9d. to 14s. 9d. on the 2½ per cent. interim dividend, closed at 14s. 6d.

British Lion encountered sellers, and fell 10½d. to 11s. 9d., but Moss Empires rose 9d. to 40s. 9d.

P.C.T. 10 per cent. pref. declined 6d. to 35s., and Sound City Films 6 per cent. pref 9d. to 14s. 3d.

Union Cinemas 1st pref. jumped 1s. to 22s. 6d.

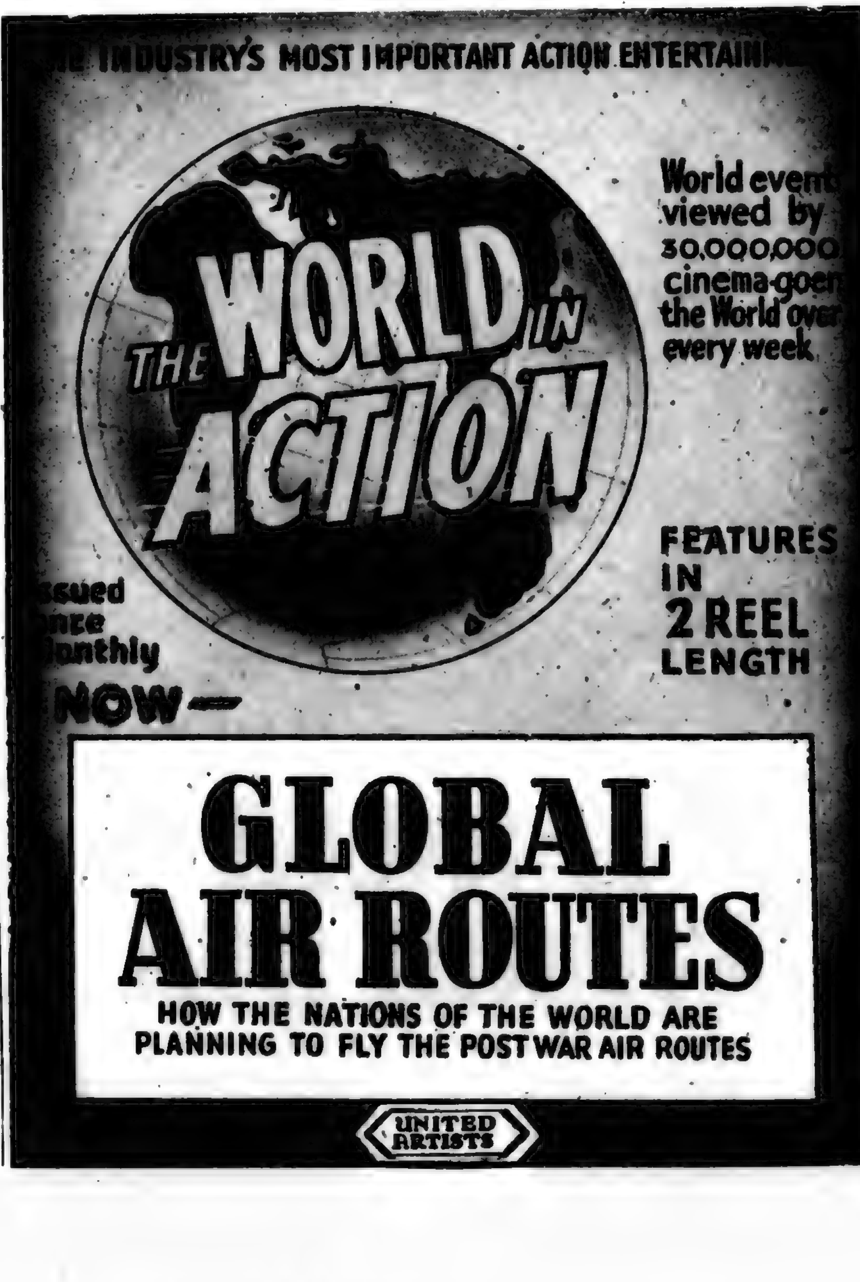
NEW PRIVATE COMPANY

Camera Supplies (Cambridge), Ltd.—Registered January 27. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in cameras, etc. The directors are G. P. Reece and Nancy Reece, both of 3, Whitehill Road, Cambridge; Dr. David B. Evans, 67, King Street, Wrexham. Solicitor: W. C. Crocker, E.C.3. Registered office: 3, Whitehill Road, Cambridge.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/6	+ -/1½
" 6% Pref.	26/9	+ -/3
" 4½% Debs. ..	£105½	— 5/-
A.P.P.H. Ord.	26/6	+ -/1½
Brit.& Dom.Films(12/-)	21/-	—
Brit. Lion 7½% Pref. 10/-	11/9	—/10½
Capital Prov. News 5/-	5/3	— -/3
Cine. Television Dfd. (6d.)	10/6	+ -/6
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	20/3	— -/3
" "A" Ord. (5/-) ..	10/3	+ -/4½
" 5½% 1st Pref. ..	22/6	+ -/1½
" 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
" 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	8/7½	— -/1½
Mde. Tussaud 1/- Def. ..	2/6	—
" £1 Prefd. Ord. ..	21/3	+ -/3
Moss Empires £1 Ord. ..	40/9	+ -/9
" £1 Cum. Pref. ..	23/3	+ -/1½
Odeon 5/- Ord. ..	42/6	— -/6
" 6% Pref.	25/10½	+ -/4½
" 5% Debs.	£104½	+15/-
P.C.T. 10% Cum. Pref. ..	35/-	— -/6
" 7½% "A" Pref. ..	31/3	—
" 7½% "B" Pref. ..	30/6	—
" Const. 7% Pref. ..	28/3	+ -/3
Scophony (5/-)	4/3	— -/1½
Sound City (Films) 6% Pref.	14/3	— -/9
Stoll Th. Corp.	14/6 xd.	—
Twentieth Cent. Ord. (5/-)	1/4½	—
" 6% Pref. (10/-) ..	4/1½	—
Union Cinemas 1st Pref.	22/6	+ 1/-
" 2nd Pref.	22/-	—

£1 shares unless otherwise stated.


THE INDUSTRY'S MOST IMPORTANT ACTION ENTERTAINMENT
THE WORLD IN ACTION
World events viewed by 30,000,000 cinema-goers the World over every week
Issued once monthly
FEATURES IN 2 REEL LENGTH
NOW—
GLOBAL AIR ROUTES
HOW THE NATIONS OF THE WORLD ARE PLANNING TO FLY THE POST WAR AIR ROUTES
UNITED ARTISTS

TONGE MOOR DEMOLITION

McVittie's Appeal

A further stage of the long-drawn litigation centred around the clearing of the site of the Tonge Moor Picturedrome, Bolton (Lancs) was reached on January 10, when judgment was given in the Court of Appeal on the appeal by M. J. McVittie, Half Edge Lane, Eccles, from the decision of Mr. Justice Singleton at Manchester Assizes, in an action by McVittie against Bolton Corporation, claiming damages for alleged trespass on McVittie's property in Tonge Moor Road, Bolton.

McVittie complained that the Corporation went on to the site of the Picturedrome and demolished the remains of that building, which was destroyed by fire in 1930, and he alleged the Corporation also demolished a machine shed and damaged machinery and plant worth more than £200. Mr. Justice Singleton had given judgment for McVittie for £42 with costs, against which McVittie appealed on the ground that the amount awarded was insufficient.

Lord Justice Scott said that there were no merits in the appeal. The appellant had ignored his social duty since 1934 and his legal duty since 1938, and the appeal should be dismissed with costs.

Lord Justices Morton and Du Parcq dissented. The former said his view was that the "rubbish" on the site was not rubbish resulting from demolition, and the Corporation exceeded their powers when they cleared the smaller site and removed the machinery. The appeal should be allowed and the damages increased from £42 to £44. There should be no order as to costs.

Leave to appeal to the House of Lords was given to the Corporation on condition that they did not ask for the order as to costs in this court to be disturbed, and that they did not apply to the House of Lords for costs.

Notts S.O. Contributions

The sum of £5,512 has been allocated to charity since the introduction of S.O. by kinemas in August, 1940, by the Notts C.C. The sum of £970 is also available for the December quarter.

Continued from page 3

MANCHESTER ADOPTS STOKE S.O. PLAN

drawn the letter to which exception had been taken. Then it transpired that just before the reopening of the negotiations the union's objection to the renewal of licences had been reiterated. A promise was given that the objection would be again withdrawn.

Result of the negotiations was agreement to adopt the terms of the Stoke agreement in the area of the Manchester and Salford branch in respect of all kinemas where Sunday shows were given.

There is, however, a proviso that should any exhibitor be able to prove that the terms were uneconomic, he should have the right to claim special consideration. Such applications must be made to the branch secretary, T. E. Robinson, who will then take up the case with T. O'Brien, of N.A.T.K.E.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks	Box-Office Angle.
Behind Closed Doors (Columbia)—American.	62 min. (A)	Chester Morris, Richard Lane, Janis Carter.	Breezy comedy crime drama, the latest of the popular Boston Blackie series. Plot adequate, teamwork good and action fast.	**Reliable second.** Nothing to **harm youngsters.**
†Can't Help Singing (G.F.D.-Universal)—American.	90 min. (A)	Deanna Durbin, Robert Paige. Akim Tamiroff.	Sunny, disarmingly ingenuous period romantic outdoor comedy musicale in Technicolor. Story conventional, but star in irresistible form, cast versatile, numbers tuneful and staging magnificent.	**Capital star** booking. **Great for the family.**
Carolina Blues (Columbia)—American.	81 min. (U)	Kay Kyser, Ann Miller, Victor Moore.	Madcap comedy musicale built around Kay Kyser and his band. Story slight, but incidental acts and staging good.	**Safe light booking for jazz, swing and jitterbug fans. Good for youngsters.**
Music for Millions (M-G-M)—American.	117 min. (A)	Margaret O'Brien, June Allyson, Jimmy Durante.	Delightful "war bride" romantic comedy musical. Story both topical and friendly, small star's performance captivating and musical embellishment superb.	**Excellent general booking. Great for the family.**
National Barn Dance, The (Paramount)—American.	76 min. (U)	Jean Heather, Charles Quigley, Robert Benchley.	Motheaten hillbilly romantic comedy musical built round an American radio feature. Both tale and talent corny.	**Very moderate light booking. Morally safe for kids.**
Power of Justice (Columbia)—American.	58 min. (A)	Bill Elliott, Evelyn Keyes, Dub Taylor.	Period outdoor comedy-melodrama. Scenery and team work good, but story transparent.	**Third-rate western fill-up. Should not harm youngsters.**
†Princess and the Pirate, The (RKO-Radio)—American.	94 min. (A)	Bob Hope, Virginia Mayo, Victor McLaglen.	Side-splitting and exciting eighteenth century swashbuckling burlesque, in colour. Story good, star's fooling brilliant, support first class and staging magnificent.	**Excellent comedy booking. Should not harm youngsters.**

† In Technicolor.

REVIEWS FOR SHOWMEN

Can't Help Singing

General F.D.-Universal. American (A). Photographed in Technicolor. Directed by Frank Ryan. Featuring Deanna Durbin, Robert Paige and Akim Tamiroff. 8,119 *feet. Release April* 2, 1945.

SUNNY, disarmingly ingenuous Technicolor period outdoor romantic comedy musicale depicting a pretty but wilful young lady's stormy trek to the lusty, gold-bearing West in pursuit of a beau. Deanna Durbin gives a spirited performance and sings better than ever in the lead, the numbers are tuneful, the support adequate and the scenery and costumes superb. The story is less impressive, but its friendly cliches, nevertheless, make happy stepping stones to music and laughter, and these qualities with the lure and novelty of Deanna Durbin in Technicolor (this is her first) afford sufficient guarantee of box-office success. Capital star booking, particularly for the masses and the family.

Story.—Caroline, pretty but impetuous and wilful daughter of Senator Martin Frost, one of Washington's shrewdest politicians, thinks she is in love with Latham, a young army officer. Frost does not approve of his daughter's choice, and sees that Latham is despatched to California. Latham's departure merely strengthens Caroline's determination to marry him, and she promptly sets out after her beau. Her father replies by offering a considerable reward for her return. Lawlor, a handsome gambler, recognises Caroline, but she tricks him into chaperoning her to her destination by making out that she is the "intended" of Jake Carstairs, the wealthiest man in the West. During the covered wagon trek Prince Gregory Strogonovsky, a phoney Russian, and Koppa, his assistant, make repeated efforts to steal Caroline's trunk. Caroline's bluff is called when she and Lawlor contact Jake Carstairs, a respectable married man, but Jake takes it all in good part. Finally, Latham arrives on the scene, but Caroline soon finds a way out of the troubles of her own making and, exercising a woman's privilege, marries Lawlor.

Acting.—Deanna Durbin photographs well in colour, acts with spirit and charm, and sings delightfully as Caroline, and Robert Paige is a worthy leading man as Lawlor. Akim Tamiroff and Leonid Kinskey are less effective in the comedy rôles of Strogonovsky and Koppa, but Andrew Tombes, Ray Collins and Thomas Gomez bring the cast up to scratch in direct support.

Production. — The story, although far beneath epic standard, is adequate for romantic musical comedy. There is plenty of healthy horseplay, many tender and spirited love scenes, played against impressive panoramas, laughable and spectacular covered wagon episodes and a colourful fiesta finale, which cunningly ties the many artless yet entertaining strings to the tale. In spite of its lack of drama, it is fashioned from a wise, if unoriginal, recipe. After all, it is song and laughter which the war-time box-office most urgently needs. It is, however, difficult to understand the "A" certificate? We heard and saw no evil, and who, except the Censor, could in a Deanna Durbin picture?

Points of Appeal.—Jolly story, irresistible performance and delightful singing of Deanna Durbin, tuneful and arousing songs, versatile supporting cast, excellent staging, Technicolor and box-office star.

Music for Millions

M-G-M. American (A). Directed by Henry Koster. Featuring Margaret O'Brien, Jose Iturbi and Jimmy Durante. 10,551 *feet. Release not fixed.*

DELIGHTFUL "war bride" romantic comedy musicale produced by Joe Pasternak and directed by Henry Koster on lines very similar to those of their big box-office success, "100 Men and a Girl." The tale, which, incidentally, recounts the adventures and misadventures of a little girl, self-appointed guardian of her expectant mother sister, 'cello player bride of a front-line soldier, is of the lightest texture: It, nevertheless, provides little Margaret O'Brien with a heaven-sent rôle and, at the same time, furnishes a ready excuse for the presentation of every conceivable form of music and song. Jose Iturbi and his Orchestra play Dvorak, Greig, Debussy, Tschaikowsky, Liszt, Handel, Chopin and swing, Larry Adler gives his own harmonica interpretation of "Clair de Lune," and Jimmy Durante puts over a number of lively ditties, all fit perfectly into the scheme. Outstanding money's worth as a concert, let alone as a tear-jerker, it is bound to make a hefty hit at the universal box-office. But again why the "A" certificate? No film in our memory so gracefully satifies the inquiring mind of the little mite. Excellent general booking and a great woman's picture.

Story.—Mike, a wise, understanding and likeable seven-year-old, comes to New York to join her sister Barbara, young wife of Joe, a serving soldier. Barbara, an expectant mother, plays in Jose Iturbi's orchestra and lives with other members of the band in a girls' hostel. They smuggle Mike into their digs, and before long it is obvious to Mike that she will soon be an auntie. The other girls know that Barbara is frantically worried because she has not heard from Joe, and when a "reported missing" telegram is delivered they deliberately keep the bad news from her. Barbara's fears naturally increase as time marches on, and finally the girls pay "Uncle Ferdinand," a friendly but alcoholic penman, to forge a letter from Joe. A letter arrives just before the birth of Barbara's son, but happily it is from Joe. Fortunately, Uncle Ferdinand slipped up. Mike and Andrews, Iturbi's eccentric manager, are around to welcome the newcomer, and the "Hallelujah Chorus" is appropriately played and sung at the fade-out.

Acting.—Margaret O'Brien is delightfully natural and never puts a foot wrong as Mike, June Allyson is a wistful and appealing Barbara, and Jimmy Durante, who, by the way, competes with Iturbi at the piano, gets

REVIEWS are continued on page 32

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BOB NOLAN AND THE
SONS OF THE PIONEERS
RUTH TERRY

A REPUBLIC PICTURE

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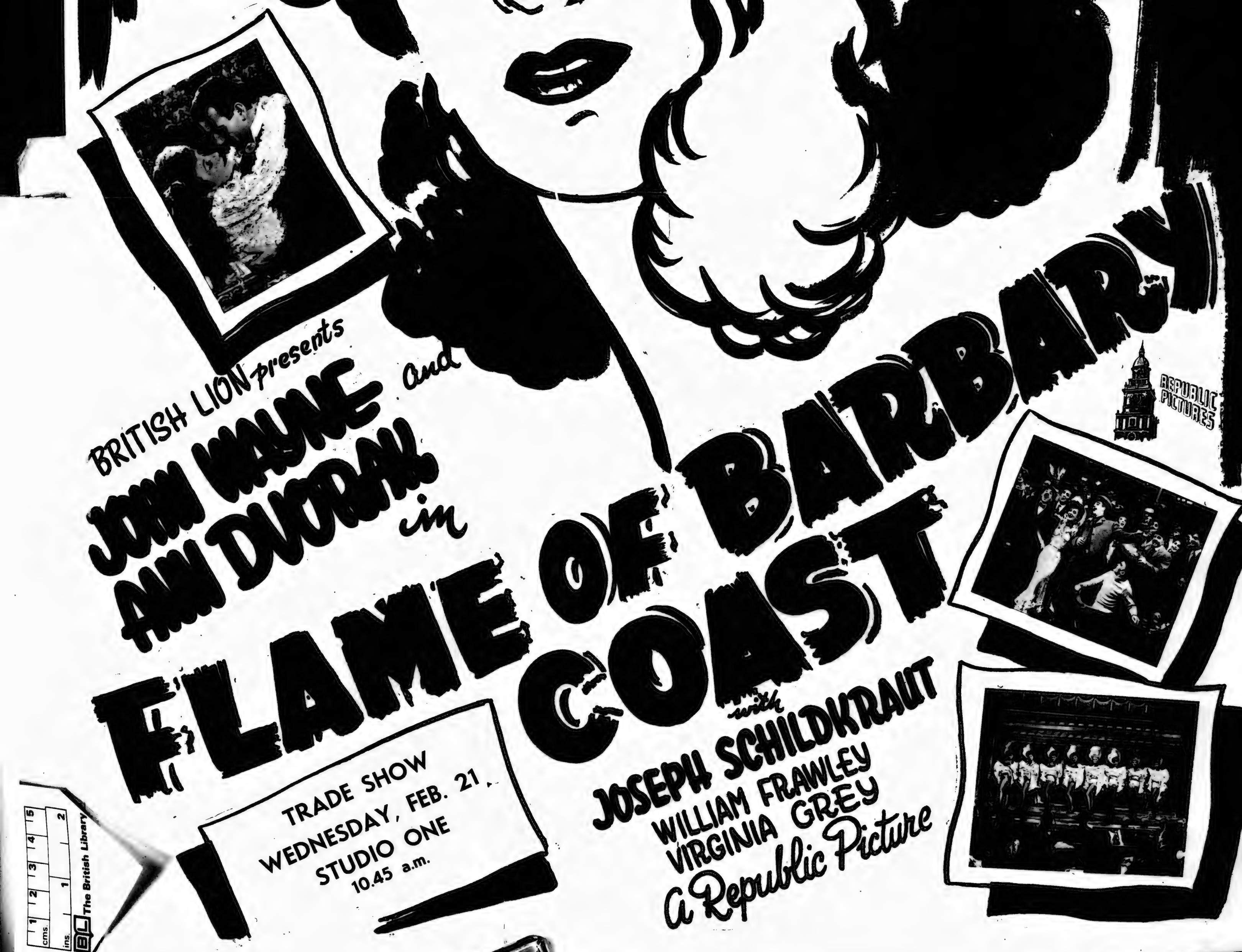

BRITISH LION presents

JOHN WAYNE and **ANN DVORAK** in

FLAME OF BARBARY COAST

with

JOSEPH SCHILDKRAUT
WILLIAM FRAWLEY
VIRGINIA GREY

A Republic Picture

REPUBLIC PICTURES

TRADE SHOW
WEDNESDAY, FEB. 21
STUDIO ONE
10.45 a.m.

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British Lion presents

ROY ROGERS

and TRIGGER

in

"MAN FROM MUSIC MOUNTAIN"

with BOB NOLAN AND THE SONS OF THE PIONEERS
RUTH TERRY

A REPUBLIC PICTURE

British Lion Film Corp: Ltd:

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Jane
WITHERS

with
PAUL KELLY
LEE PATRICK

in

FACES IN THE FOG

A REPUBLIC PICTURE

TRADE SHOW
THURS., FEB. 22
Studio One
11 a.m.

REPUBLIC PICTURE

C'—29-32

presents

LAUGHING IRISH EYES

with

PHIL REGAN
EVALYN KNAPP
WALTER C. KELLY

A REPUBLIC PICTURE

TRADE SHOW
FRIDAY, FEB. 23
Studio One
11 a.m.

British Lion presents

"THE BIG BONANZA"

Starring

RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

with

GEORGE "*Gabby*" HAYES
LYNNE ROBERTS

REPUBLIC PICTURES

A REPUBLIC · PICTURE.

Continued from page 20

Reviews for Showmen

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Production.—The story flows leisurely along, and, although it contains no surprises, it plays a tender and amusing tune on the heartstrings. The idea of making Margaret O'Brien little mother to an expectant mother is a stroke of genius, and she plays her part marvellously. The sentimental highlights are the scenes of Mike alone on New York's Grand Central Station, of Jose Iturbi soothing Barbara's aching heart with Chopin's melodies, a discussion between Mike and Andrews on the fable of the stork just before the birth of Barbara's baby, and the news of Joe's safety and all are effectively punctuated with grand orchestral music. The inimitable harmonica-playing of Larry Adler and the comic singing of Jimmy Durante also find a logical place in the heart-warming proceedings.

Points of Appeal.—Slight, yet human, moving and tender story, charming and ingratiating performance of Margaret O'Brien, very good support, excellent comedy relief, superb piano-playing of Jose Iturbi, impressive orchestral intermissions, good title, strong feminine angle and obvious star values.

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SIDE-SPLITTING and exciting all-Technicolour eighteenth-century swashbuckling burlesque, recounting the many crazy and breathtaking adventures of a vagabond actor caught in the clutches of bloodthirsty pirates and buccaneers. The script which, by the way, wisely encourages teamwork, gives realistic background and detail to the inimitable fooling of Bob Hope, who, true to the firmly established Hope-Crosby tradition, is robbed of the ravishing heroine (Virginia Mayo) at the very end of the last reel by Bing Crosby, ingeniously introduced as guest artist. Glorious pantomime and thriller in one, it is certain to add many new recruits to the already bulging "band of Hope" fans. Excellent comedy booking; a box-office certainty if ever there was one.

Story.—Sylvester Crosby, a third-rate actor, and Margaret Warbrook, a beautiful real princess fleeing incognito from her royal father because she is unable to gain paternal consent to her marriage to a commoner, are made prisoners by The Hook, a bloodthirsty pirate chief, while bound for Jamaica some time in 1740. Featherhead, a not-so-barmy buccaneer, steals a map giving the location of hidden treasure from Hook and persuades Sylvester to carry it to a lawless island ruled by La Roche, an elegant cut-throat. Sylvester is accompanied by Margaret, but they experience many exciting ups and downs before Margaret's father, complete with rescue party, comes to their aid. By this time Sylvester is certain that he has won Margaret, but just as he is about to embrace the dazzling object of his affections, another Crosby, the one and only Bing, appears out of the clouds and snatches his peach.

Acting.—Bob Hope draws excellent character and fires many comedy broadsides as Sylvester the Great. He gives his best solo performance to date, and that's going some. Virginia Mayo is Margaret, the girl aboard the lugger, and what a girl! She's destined to be the pin-up wench of 1945. Walter Brennan is Featherhead, Walter Slezak is Governor La Roche, and Victor McLaglen is The Hook, and each contributes a portrayal worthy of a "Treasure Island." And there are still the glamorous Goldwyn Girls, deftly introduced into the Governor's bedroom suite.

Production.—The comedy highlights are Hope's impersonation of an old gypsy woman and his first meeting with Featherhead, his "cabaret" turn with Margaret in a low tavern, aptly named "The Bucket of Blood," on the lawless island, his tackling of two small beers (pirate size) in the same unfriendly hostel, his awakening in a luxurious bedroom in the Governor's palace to find glamorous Goldwyn Girls in attendance, his discovery, just as he is about to bathe with the Governor, that the map of the hidden treasure has been tattooed on his chest, and his blustering masquerade as The Hook, made all the more confident by an erroneous belief that The Hook is dead. There are many other equally funny, if slightly less elaborate, gags, and all are cleverly interlaced with intriguing touches of popular romance, and a number of thrilling and spectacular piratical encounters. The magnitude of the settings and staging has not been equalled in straight adventure melodrama, let alone extravaganza, and the authentic atmosphere and detail throw the sublime slapstick into compelling relief. The crowning tit-bit is the introduction of Bing Crosby, Bob Hope's team-mate in the successful "Road" series of films at the finish. It gives the whole an irresistible friendly, as well as box-office, touch. The Technicolor photography is impeccable.

Points of Appeal.—Crazy story, brilliant fooling of Bob Hope, first-class character support, natural charm and glamour of Virginia Mayo, great verbal and slapstick gags, good thrills, magnificent staging, Technicolor, intriguing title and box-office star.

Power of Justice

Columbia. American (A). Directed by Lambert Hillyer. Featuring Bill Elliott, Evelyn Keyes and Dub Taylor. 5,184 *feet. Release not fixed.*

PERIOD outdoor comedy melodrama, telling how Wild Bill Hickok, the famous scout, outwits a gang of financial sharks. The transparent tale is energetically enacted by the stars and supporting players, but the vigorous and versatile teamwork fails to cloak its cliches. In short, schoolboy stuff deprived of its main outlet and market by the "A" certificate. Western fill-up.

Story.—Perry, a banker, Crowley, a saloon keeper, and Adams, a newspaper proprietor, plan to float a phoney mining company in a small Western town. Luckily for the trusting townsfolk, Wild Bill Hickok, the famous scout, recognises Adams and Crowley as two incorrigible rogues and gets busy. In the end Wild Bill and his stooge, Canonball, round up the crooks without letting Lynn, Perry's pretty daughter, know that her father is a no-good. Wild Bill and Canonball then seek fresh pastures.

Acting.—Bill Elliott works hard as Wild Bill, Evelyn Keyes is a pretty Lynn, Dub Taylor gets a few laughs as Canonball, and Bradley Page is well cast as Crowley, the ringleader of the crooks.

Production.—The scenery, like the cast, is quite good, but the tale itself treads such well-worn paths that it fails to hold the interest after the first two reels. The last half is just one scrap after another with the odds ridiculously in favour of the hero. Incidentally, there is a suicide, hence the "A" certificate. Maybe the kids are, after all, in luck!

Points of Appeal.—Convenient footage and picturesque scenery.

Carolina Blues

Columbia. American (U). Directed by Leigh Jason. Featuring Kay Kyser, Ann Miller and Victor Moore. 7,345 *feet. Release not fixed.*

MADCAP comedy musical telling how Kay Kyser, the famous band leader, tricks his boys, eager for leave following an arduous overseas tour, into giving a series of "bond sale" concerts and, at the same time, picks himself an attractive dancer bride. The frivolous story is stretched well beyond its limit, but good work by Kay Kyser and his Band, clever dancing by Ann Miller, the quizzical humour of Victor Moore, who, incidentally, plays no less than six rôles and bright individual acts prevent it from folding up before its spectacular finale is reached. By and large, attractive "dance band" and a good light booking for jazz, swing and jitterbug fans.

Story.—Kay Kyser, the band leader, promises his boys a long holiday immediately on their return from an overseas tour, but goes back on his word to appear at a "bond sale" benefit at the colossal Carver war plant. Julie, attractive dancer daughter of Phineas Carver, the blacksheep of the wealthy Carver family, wants to get into Kay's outfit, and tries to impress him by posing as a débutante. She fails, but Phineas determines that she shall have a second chance. The opportunity comes when Kay takes his boys, still denied their well-earned rest, to Rocky Point, his home town. The occasion is a show to raise enough to build a cruiser, and the artful Phineas blackmails his rich relatives into investing considerable sums. His monkey business gets Julie a break with the band, and the rest is wisely left to Cupid.

Acting.—Kay Kyser is a resourceful showman and does well as himself, Ann Miller, as Julie, exhibits good form in more ways than one, and Victor Moore, aided by clever photography, not only registers as Phineas, but as all the other members of the Carver family.

Production.—The film is not exactly brain food, but its story, nevertheless, makes a substantial and colourful rostrum for Kay Kyser and his boys. True, its merry amalgam of jazz, variety and slapstick may not be the highbrows' cup of tea, but no squawks are anticipated from adolescents, the industrial element, swing fans or the troops.

Points of Appeal.—Amiable story, showmanship of Kay Kyser and his Band, good support, popular romantic and comedy intermissions, good staging and obvious exploitation values.

Behind Closed Doors

Columbia. American (A). Directed by Oscar Boetticher, Jun. Featuring Chester Morris, Richard Lane and Janis Carter. 5,756 *feet. Release not fixed.*

BREEZY comedy crime drama, the latest of the popular Boston Blackie series, covering the many hectic complications which arise when the famous ex-crook suddenly finds himself operating with the police. The plot, which, incidentally, pivots on a daring jewel robbery, has very little love interest, but its thrills are neatly timed, its humour is robust and its action fast. What's more, it sports an attractive label. Reliable proprietary second.

Story.—During a charity exhibition of jewellery, a magnificent blue diamond is stolen. Inspector Farraday is put in charge, and he, believing in the old maxim, "set a thief to catch a thief," forces reformed crook "Boston Blackies," his old enemy, to work for him. Blackie and his henchman, The Runt, soon discover that George Daley, the manager of the exhibition, is the actual thief. They continue with their investigations and, before long, prove Martens and Healy, a couple of ruthless gangsters, to be the real brains and brawn behind the robbery. The action then develops into a battle of wits between the thugs and Blackie with Farraday and Dorothy Anderson, a glamorous reporter, looking on. Eileen, Daley's innocent sister, receives some hard knocks, and Daley is eventually bumped off, but Blackie finally retrieves the diamond and gets his men.

Acting.—Chester Morris displays plenty of vitality and a disarming sense of humour as Boston Blackie, and Richard Lane is an effective foil, as Farraday, but George E. Stone has very little to do as The Runt. Nor

Continued at foot of next page

Bing Crosby, Dorothy Lamour and Bob Hope in ROAD TO UTOPIA, an early Paramount release

St. Austell Proprietor's Illness

The serious illness of **Harry J. Watkins**, proprietor of the Capitol, St. Austell, and brother of A. G. Watkins, chairman of St. Austell Urban District Council, has caused much anxiety to his many friends. There has been an improvement in his condition for a few days, and it is hoped that he will speedily return to convalescence. In addition to his commercial interests in the town, Mr. Watkins has been known as an entertainer of outstanding ability.

The many friends of **Robert Lloyd**, manager of the Plaza (Odeon), Northam, Southampton, will regret to learn that he has been admitted to a nursing home. **Len Baldwin**, house manager of the Regal, Odeon's sister theatre in Southampton, is deputising for him.

The Picture House, Newcastle, and a kinema in County Antrim, N. Ireland, are being offered for sale.

ASSOCIATED BRITISH STAFF DANCE

Associated British Cinemas are holding a Staff Dance on Friday, February 23, at the Royal Hotel, Woburn Place. In addition to having Oscar Rabin's Embassy Band, there will be some well-known vocalists and also David Miller as compere. They hope that many of the personalities of the Trade will be present, together with several stars of the stage and screen to make personal appearances during the course of the evening.

Tickets (5s. single, 10s. double) can be had on application to Miss Morris, of A.B.C.'s Booking Department.

The Rotherham Watch Committee have granted the transfer of the licence of the Rotherham Hippodrome, Ltd., from the late Charles Danton and W. C. Harte, who is also acting as manager of the Premier. The committee granted the application for a period of one month and asked for further information as to the persons in charge of each kinema.

MIDDLE EAST DINNER CLUB LAUNCHED

Film Men Meet in Cairo

NEWS of a film Trade re-union in the Middle East brings tidings of a number of prominent personalities in the Industry, some of whom have not been seen in Wardour Street since the outbreak of war.

In a letter to Matthew Raymond, M-G-M's secretary, Wing-Commander R. B. Johnson, who, before the war, was, at one time, travelling auditor for M-G-M and later a salesman for their London branch, describes several attempts to arrange a meeting between members of the film Trade stationed in Cairo with the idea of organising a luncheon club there, eventually he succeeded in organising a little dinner party last month.

"In accordance," Johnson writes, "with the usual procedure of the film Industry, we selected, if not the best place, at least the most publicised place, in Cairo, and the dinner was held on January 18 at Shepheard's Hotel. Those present included Major Ralph S. Bromhead (Odeon), Capt. Ernest Raymond, M.C. (Denning Films and Columbia), Capt. Victor Hoare (U.A.), S./Leader Lester Brooks (M-G-M), S./Leader Geoffrey Bargate, D.F.C. (Odeon), Flt. Lieut. Kenneth Oakes (A.B.C.) and Wing-Commander R. B. Johnson (M-G-M).

"We had a very pleasant evening," Johnson says, "and it was great fun to get these varying interests together and discuss old times in the Industry and the good times which are to come. Naturally, no evening of that type can pass by without the thoughts of others in the Industry who are not so fortunately placed as we are in time of war, and, in particular, we thought of poor Ginger Williams and Roy Goldman, whom we will never see again.

"We all agree that in the world to come ours will continue to be a worth-while Industry, as the provision of entertainment is something which is in the nature of an essential industry. We all hope, too, that through you we can send our delayed New Year greetings to all friends at home. We are thinking of them."

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SHE WANTED HER BOOK FILMED HERE

Goldsmith Introduces Vera Gaspary

Because she considers that the "better" British films are superior to any Hollywood product—especially where "ideals" are concerned—Vera Gaspary, who scored her first big success as a writer with "Laura" (20th-Fox), has arrived in this country to supervise the script for the production by John Corfield of her latest story, "Bedelia."

At Tuesday evening's reception at the Dorchester Hotel she told the Kine. that she couldn't speak too highly of British films. No one in Hollywood could realise why she had travelled so far to supervise the shooting script of her latest novel, which could have been produced in America. British products—if we can rid them of their affected "stage dialect"—will go well with American audiences.

Isadore Goldsmith is to direct "Bedelia," which is Corfield's first picture under the new set-up with G.F.D. Corfield is confident of its American release; especially because of the phenomenal success of "Laura."

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Reviews for Showmen

have Janis Carter and Dorothy Maloney as Dorothy and Eileen.

Production.—The film takes a few liberties with the audience's intelligence during the first half—Chester Morris is allowed to get away with a couple of childish impersonations—but otherwise its popular alternation of roughstuff and humour is put over with zest. Good staging and obvious title, star and series values do the rest.

Points of Appeal.—Crowded plot, fast action, popular comedy relief, exciting climax, intriguing title, compact footage and attractive billing.

The National Barn Dance

Paramount. American (U). Directed by Hugh Bennett. Featuring Jean Heather, Charles Quigley and Robert Benchley. 6,880 *feet. Release not fixed.*

MOTH-EATEN hillbilly romantic comedy musical, leisurely built around an American radio feature. The majority of the turns, although apparently still enormously popular on the trans-Atlantic ether, are back numbers here, the tale is, if possible, even more corny than the talent and the title incredibly unattractive. Its main, or rather only, hope is the sticks. Very, very moderate light booking.

Story.—Johnny Burke, an enterprising young man, learns that J. B. Mitchum, a big radio executive, is having a bad time finding new acts for the valuable Garvey Soup Hour. He immediately turns talent scout and signs up a crazy collection of hillbilly entertainers, known as The Barn Dancers. He falls in love with Betty, pretty daughter of Lulu Belle, the star singer, and brings them all to Chicago, but Mitchum dismisses them without even a hearing. Johnny refuses to take the rebuff lying down and persuades his discoveries to impersonate servants at a dinner party in honour of Mr. and Mrs. Garvey. Then at the appropriate moment he stages their act. They register with Mrs. Garvey and it is not long before they become a national radio favourite.

Acting.—Jean Heather and Charles Quigley are no great shakes as Betty and Johnny, and Robert Benchley strains many a muscle trying to get laughs as Mitchum.

Production.—"The National Barn Dance," the American radio set-up around which the threadbare tale slowly revolves, is represented by Pat Buttram, Lulu Belle and Scotty, Arkie, the Arkansas Woodchopper, Joe Kelly, the Hoosier Hot Shots and the Dinning Sisters, but practically all have already outstayed their welcome in major and minor features and two-reelers. A feeble farce and duller comedy musical, the picture is unlikely to make much of a stand outside of small family and industrial halls. And, we repeat, what a title!

Points of Appeal.—Robert Benchley.

SHORTS OF THE WEEK

20th CENTURY-FOX

INSIDE CHINA TO-DAY. March of Time, No. 7, Tenth Year (U). 1,578 *feet. Running time,* 18 *mins. Release February* 26, 1945.—An account of conditions within China. It illustrates Chinese progress from primitive ages to the scientific accomplishments of to-day, keeping always as a background the Chinese dependability on her peasant life. The ill-equipped soldier is shown in the long struggle against Japan, and there is reference to the problem of the Chinese Communist organisation which operated as "a State within a State." China's future depends on her development of local government, for the majority of Chinese are a democratic people. This issue has in addition to commend it some excellent shots of photographic splendour.

COLUMBIA

FILM VODVIL No. 6. Columbia. American (U). Directed by R. Blake. Running time, 10 *mins. Release not fixed.*—Slightly amusing pot-pourri of some rather second-rate vaudeville turns, a short that might prove to be a useful "filler" for the industrial areas.

Continued from page 20

Reviews for Showmen

many laughs as Andrews. As for Jose Iturbi himself, his piano-playing and conducting are brilliant.

Production.—The story flows leisurely along, and, although it contains no surprises, it plays a tender and amusing tune on the heartstrings. The idea of making Margaret O'Brien little mother to an expectant mother is a stroke of genius, and she plays her part marvellously. The sentimental highlights are the scenes of Mike alone on New York's Grand Central Station, of Jose Iturbi soothing Barbara's aching heart with Chopin's melodies, a discussion between Mike and Andrews on the fable of the stork just before the birth of Barbara's baby, and the news of Joe's safety and all are effectively punctuated with grand orchestral music. The inimitable harmonica-playing of Larry Adler and the comic singing of Jimmy Durante also find a logical place in the heart-warming proceedings.

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PERIOD outdoor comedy melodrama, telling how Wild Bill Hickok, the famous scout, outwits a gang of financial sharks. The transparent tale is energetically enacted by the stars and supporting players, but the vigorous and versatile teamwork fails to cloak its cliches. In short, schoolboy stuff deprived of its main outlet and market by the "A" certificate. Western fill-up.

Story.—Perry, a banker, Crowley, a saloon keeper, and Adams, a newspaper proprietor, plan to float a phoney mining company in a small Western town. Luckily for the trusting townsfolk, Wild Bill Hickok, the famous scout, recognises Adams and Crowley as two incorrigible rogues and gets busy. In the end Wild Bill and his stooge, Canonball, round up the crooks without letting Lynn, Perry's pretty daughter, know that her father is a no-good. Wild Bill and Canonball then seek fresh pastures.

Acting.—Bill Elliott works hard as Wild Bill, Evelyn Keyes is a pretty Lynn, Dub Taylor gets a few laughs as Canonball, and Bradley Page is well cast as Crowley, the ringleader of the crooks.

Production.—The scenery, like the cast, is quite good, but the tale itself treads such well-worn paths that it fails to hold the interest after the first two reels. The last half is just one scrap after another with the odds ridiculously in favour of the hero. Incidentally, there is a suicide, hence the "A" certificate. Maybe the kids are, after all, in luck!

Points of Appeal.—Convenient footage and picturesque scenery.

Carolina Blues

Columbia. American (U). Directed by Leigh Jason. Featuring Kay Kyser, Ann Miller and Victor Moore. 7,345 *feet. Release not fixed.*

MADCAP comedy musical telling how Kay Kyser, the famous band leader, tricks his boys, eager for leave following an arduous overseas tour, into giving a series of "bond sale" concerts and, at the same time, picks himself an attractive dancer bride. The frivolous story is stretched well beyond its limit, but good work by Kay Kyser and his Band, clever dancing by Ann Miller, the quizzical humour of Victor Moore, who, incidentally, plays no less than six roles and bright individual acts prevent it from folding up before its spectacular finale is reached. By and large, attractive "dance band" and a good light booking for jazz, swing and jitterbug fans.

Story.—Kay Kyser, the band leader, promises his boys a long holiday immediately on their return from an overseas tour, but goes back on his word to appear at a "bond sale" benefit at the colossal Carver war plant. Julie, attractive dancer daughter of Phineas Carver, the blacksheep of the wealthy Carver family, wants to get into Kay's outfit, and tries to impress him by posing as a débutante. She fails, but Phineas determines that she shall have a second chance. The opportunity comes when Kay takes his boys, still denied their well-earned rest, to Rocky Point, his home town. The occasion is a show to raise enough to build a cruiser, and the artful Phineas blackmails his rich relatives into investing considerable sums. His monkey business gets Julie a break with the band, and the rest is wisely left to Cupid.

Acting.—Kay Kyser is a resourceful showman and does well as himself, Ann Miller, as Julie, exhibits good form in more ways than one, and Victor Moore, aided by clever photography, not only registers as Phineas, but as all the other members of the Carver family.

Production.—The film is not exactly brain food, but its story, nevertheless, makes a substantial and colourful rostrum for Kay Kyser and his boys. True, its merry amalgam of jazz, variety and slapstick may not be the highbrows' cup of tea, but no squawks are anticipated from adolescents, the industrial element, swing fans or the troops.

Points of Appeal.—Amiable story, showmanship of Kay Kyser and his Band, good support, popular romantic and comedy intermissions, good staging and obvious exploitation values.

Behind Closed Doors

Columbia. American (A). Directed by Oscar Boetticher, Jun. Featuring Chester Morris, Richard Lane and Janis Carter. 5.756 *feet. Release not fixed.*

BREEZY comedy crime drama, the latest of the popular Boston Blackie series, covering the many hectic complications which arise when the famous ex-crook suddenly finds himself operating with the police. The plot, which, incidentally, pivots on a daring jewel robbery, has very little love interest, but its thrills are neatly timed, its humour is robust and its action fast. What's more, it sports an attractive label. Reliable proprietary second.

Story.—During a charity exhibition of jewellery, a magnificent blue diamond is stolen, and Inspector Farraday is put in charge, and he, believing in the old maxim, "set a thief to catch a thief," forces reformed crook "Boston Blackie," his old enemy, to work for him. Blackie and his henchman, The Runt, soon discover that George Daley, the manager of the exhibition, is the actual thief. They continue with their investigations, and, before long, prove Martens and [illegible], a real couple of ruthless gangsters, to be the brains and brawn behind the robbery. The action then develops into a battle of wits between the thugs and Blackie with Farraday and Dorothy Anderson, a glamorous reporter, looking on. Eileen, Daley's innocent sister, receives some hard knocks, and Daley is eventually bumped off, but Blackie finally retrieves the diamond and gets his men.

Acting.—Chester Morris displays plenty of vitality and a disarming sense of humour as Boston Blackie, and Richard Lane is an effective foil, as Farraday, but George E. Stone has very little to do as The Runt. Nor

Continued at foot of next page

Bing Crosby, Dorothy Lamour and Bob Hope in ROAD TO UTOPIA, an early Paramount release

St. Austell Proprietor's Illness

The serious illness of **Harry J. Watkins,** proprietor of the Capitol, St. Austell, and brother of A. G. Watkins, chairman of St. Austell Urban District Council, has caused much anxiety to his many friends. There has been an improvement in his condition for a few days, and it is hoped that he will speedily return to convalescence. In addition to his commercial interests in the town, Mr. Watkins has been known as an entertainer of outstanding ability.

The many friends of **Robert Lloyd,** manager of the Plaza (Odeon), Northam, Southampton, will regret to learn that he has been admitted to a nursing home. **Len Baldwin,** house manager of the Regal, Odeon's sister theatre in Southampton, is deputising for him.

The Picture House, Newcastle, and a kinema in County Antrim, N. Ireland, are being offered for sale.

ASSOCIATED BRITISH STAFF DANCE

Associated British Cinemas are holding a Staff Dance on Friday, February 23, at the Royal Hotel, Woburn Place. In addition to having Oscar Rabin's Embassy Band, there will be some well-known vocalists and also David Miller as compere. They hope that many of the personalities of the Trade will be present, together with several stars of the stage and screen to make personal appearances during the course of the evening.

Tickets (5s. single, 10s. double) can be had on application to Miss Morris, of A.B.C.'s Booking Department.

The Rotherham Watch Committee have granted the transfer of the licence of the Rotherham Hippodrome, Ltd., from the late Charles Danton and W. C. Harte, who is also acting as manager of the Premier. The committee granted the application for a period of one month and asked for further information as to the persons in charge of each kinema.

MIDDLE EAST DINNER CLUB LAUNCHED

Film Men Meet in Cairo

NEWS of a film Trade reunion in the Middle East brings tidings of a number of prominent personalities in the Industry, some of whom have not been seen in Wardour Street since the outbreak of war.

In a letter to Matthew Raymond, M-G-M's secretary, Wing-Commander R. B. Johnson, who, before the war, was, at one time, travelling auditor for M-G-M and later a salesman for their London branch, describes several attempts to arrange a meeting between members of the film Trade stationed in Cairo with the idea of organising a luncheon club there, eventually he succeeded in organising a little dinner party last month.

"In accordance," Johnson writes, "with the usual procedure of the film Industry, we selected, if not the best place, at least the most publicised place, in Cairo, and the dinner was held on January 18 at Shepheard's Hotel. Those present included Major Ralph S. Bromhead (Odeon), Capt. Ernest Raymond, M.C. (Denning Films and Columbia), Capt. Victor Hoare (U.A.), S./Leader Lester Brooks (M-G-M), S./Leader Geoffrey Bargate, D.F.C. (Odeon), Flt. Lieut. Kenneth Oakes (A.B.C.) and Wing-Commander R. B. Johnson (M-G-M).

"We had a very pleasant evening," Johnson says, "and it was great fun to get these varying interests together and discuss old times in the Industry and the good times which are to come. Naturally, no evening of that type can pass by without the thoughts of others in the Industry who are not so fortunately placed as we are in time of war, and, in particular, we thought of poor Ginger Williams and Roy Goldman, whom we will never see again.

"We all agree that in the world to come ours will continue to be a worth-while Industry, as the provision of entertainment is something which is in the nature of an essential industry. We all hope, too, that through you we can send our delayed New Year greetings to all friends at home. We are thinking of them."

◆

SHE WANTED HER BOOK FILMED HERE

Goldsmith Introduces Vera Gaspary

Because she considers that the "better" British films are superior to any Hollywood product—especially where "ideals" are concerned—Vera Gaspary, who scored her first big success as a writer with "Laura" (20th-Fox), has arrived in this country to supervise the script for the production by John Corfield of her latest story, "Bedelia."

At Tuesday evening's reception at the Dorchester Hotel she told the Kine. that she couldn't speak too highly of British films. No one in Hollywood could realise why she had travelled so far to supervise the shooting script of her latest novel, which could have been produced in America. British products—if we can rid them of their affected "stage dialect"—will go well with American audiences.

Isadore Goldsmith is to direct "Bedelia," which is Corfield's first picture under the new set-up with G.F.D. Corfield is confident of its American release; especially because of the phenomenal success of "Laura."

Continued from page 32

Reviews for Showmen

have Janis Carter and Dorothy Maloney as Dorothy and Eileen.

Production.—The film takes a few liberties with the audience's intelligence during the first half—Chester Morris is allowed to get away with a couple of childish impersonations—but otherwise its popular alternation of roughstuff and humour is put over with zest. Good staging and obvious title, star and series values do the rest.

Points of Appeal.—Crowded plot, fast action, popular comedy relief, exciting climax, intriguing title, compact footage and attractive billing.

The National Barn Dance

Paramount. American (U). Directed by Hugh Bennett. Featuring Jean Heather, Charles Quigley and Robert Benchley. 6,880 *feet. Release not fixed.*

MOTH-EATEN hillbilly romantic comedy musical, leisurely built around an American radio feature. The majority of the turns, although apparently still enormously popular on the trans-Atlantic ether, are back numbers here, the tale is, if possible, even more corny than the talent and the title incredibly unattractive. Its main, or rather only, hope is the sticks. Very, very moderate light booking.

Story.—Johnny Burke, an enterprising young man, learns that J. B. Mitchum, a big radio executive, is having a bad time finding new acts for the valuable Garvey Soup Hour. He immediately turns talent scout and signs up a crazy collection of hillbilly entertainers, known as The Barn Dancers. He falls in love with Betty, pretty daughter of Lulu Belle, the star singer, and brings them all to Chicago, but Mitchum dismisses them without even a hearing. Johnny refuses to take the rebuff lying down and persuades his discoveries to impersonate servants at a dinner party in honour of Mr. and Mrs. Garvey. Then at the appropriate moment he stages their act. They register with Mrs. Garvey and it is not long before they become a national radio favourite.

Acting.—Jean Heather and Charles Quigley are no great shakes as Betty and Johnny, and Robert Benchley strains many a muscle trying to get laughs as Mitchum.

Production.—"The National Barn Dance," the American radio set-up around which the threadbare tale slowly revolves, is represented by Pat Buttram, Lulu Belle and Scotty, Arkie, the Arkansas Woodchopper, Joe Kelly, the Hoosier Hot Shots and the Dinning Sisters, but practically all have already outstayed their welcome in major and minor features and two-reelers. A feeble farce and duller comedy musical, the picture is unlikely to make much of a stand outside of small family and industrial halls. And, we repeat, what a title!

Points of Appeal.—Robert Benchley.

SHORTS OF THE WEEK

20th CENTURY-FOX

INSIDE CHINA TO-DAY. March of Time, No. 7, Tenth Year (U). 1,578 *feet. Running time,* 18 *mins. Release February* 26, 1945.—An account of conditions within China. It illustrates Chinese progress from primitive ages to the scientific accomplishments of to-day, keeping always as a background the Chinese dependability on her peasant life. The ill-equipped soldier is shown in the long struggle against Japan, and there is reference to the problem of the Chinese Communist organisation which operated as "a State within a State." China's future depends on her development of local government, for the majority of Chinese are a democratic people. This issue has in addition to commend it some excellent shots of photographic splendour.

COLUMBIA

FILM VODVIL No. 6. *Columbia. American (U). Directed by R. Blake. Running time,* 10 *mins. Release not fixed.*—Slightly amusing pot-pourri of some rather second-rate vaudeville turns, a short that might prove to be a useful "filler" for the industrial areas.

BOB'S YOUR UNCLE

featuring

Albert Modley, Jean Colin
and George Bolton

Re-edited and reissued with brand new prints. Broad Robust Comedy for the times.

TRADE SHOW
Friday, February 16, 1945
at 11 a.m.
at
THE CROWN THEATRE
86, Wardour Street, W.1.

Released by
SHERWOOD FILMS LIMITED
26/27, D'Arblay Street, Wardour Street, W.1.
Telephone: Gerrard 4148

WHERE HOLLYWOOD LEADS BRITAIN

I.—The Dialogue Problem

By Ronald Neame

THE technical equipment of Hollywood and how, if the processes of American producers were adopted in this country, it would put us "streets ahead of America," was described by Ronald Neame to an audience of A.C.T. members. Mr. Neame has recently returned from surveying technical development on behalf of J. Arthur Rank.

Mr. Neame said he went to Hollywood to find out why they could make their pictures quicker and cheaper than we can make them over here; he now wished to tell them of some of the unnecessary handicaps from which we suffered and which he thought could be done away with.

Hollywood takes about nine weeks as compared to our 12 weeks, declared Mr. Neame. We all know that the cost of film production is mostly based on the length of time on the floor, and, therefore, if we can put a picture over quicker we will save money on it. I found that the large, expensive departments which Hollywood has built up, and on which they have spent a lot of money, are the very departments which make it possible for them to make their films quicker and so *save* money. I think we ought to incorporate in this country as much as we can of what they have developed over there; not necessarily because it will make our pictures better, but it will help to make them quicker and cheaper.

Dialogue Difficulties

"My first task was to investigate the dialect problem to find out if there was any truth in the statement that the Americans find great difficulty in understanding what we are saying in our pictures. I very soon discovered that when we talk very quickly and clip our words and drop our vowels they don't understand us, but when we speak slowly and lengthen our vowels they do understand us. Probably your first reaction will be: Why should we bother to consider whether they understand us or not—if they don't, they can lump it. And that is exactly what they are doing—they are not taking our pictures, and we want them to take them because we feel they are worth showing in America.

"On my journey from New York I met very different types of American people. Most of them had seen our better pictures and for the most part they were enthusiastic about them—they liked their sincerity and the simplicity in the way they were told, and, above all, they liked their Englishness. All, however, without exception, said they found it very hard to understand what we were saying, and they preferred to see a mediocre American film which they could understand than one of our pictures which they could not understand.

"In Hollywood I talked to the English stars—Greer Garson, Ronald Colman, Herbert Marshall and others. When I asked them about this dialect problem, they all replied that it was a question of speaking clearly. It was not a case for us to adopt American slang, but we must learn to speak English properly. They told me that all Hollywood stars and young actors and even many well-established stars, continually take lessons in diction and voice production.

"On my return to England I spoke to Robert Donat about this, and he told me he had books with different combinations of words which are difficult to pronounce and that he was continually practising. I hope that our young people will be taught to talk proper English. The voice the Americans find most difficult to understand is the so-called public school voice.

"After three days in Hollywood they understood me perfectly. I said I was an average Englishman and I talked with the average Englishman's voice. They were surprised, because in our pictures we sound terribly affected—and I even found that myself when I saw some of our pictures over there."

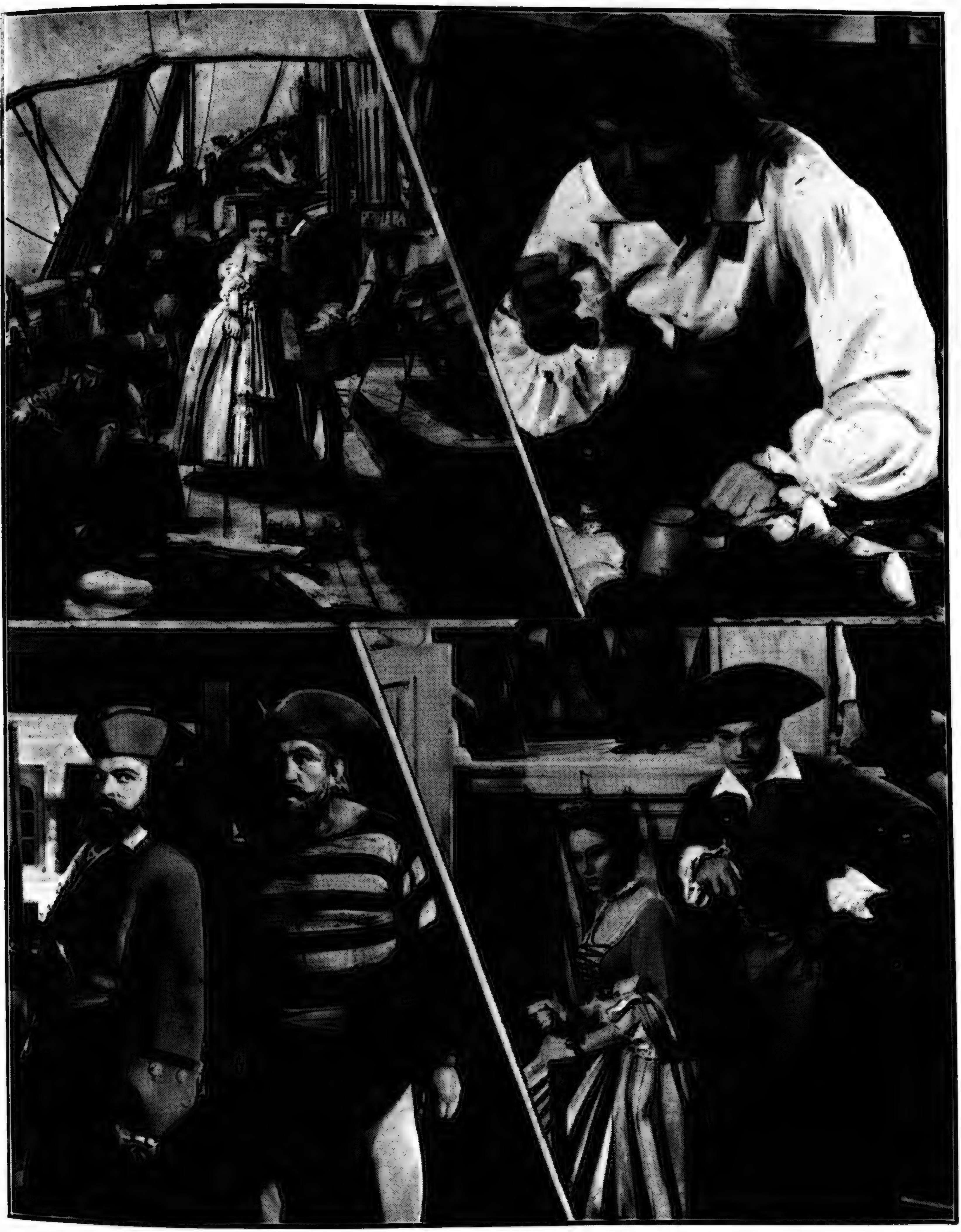
Catering for U.S.

"You may say: 'What does it matter if the Americans can't understand us.' If we are satisfied with our home market, then all right. We must spend up to £100,000 on our pictures and no more and must content ourselves with selling our pictures here. We must *not* try to force them into America. But if we want the American market, we have got to cater for it, and consider it very carefully. M-G-M has an International Department of about 16 people whose sole function is to see to the best of their ability that all their pictures are palatable, understood and appreciated in foreign markets. I think it might be good if we formed such a department."

Cleanliness and Economy

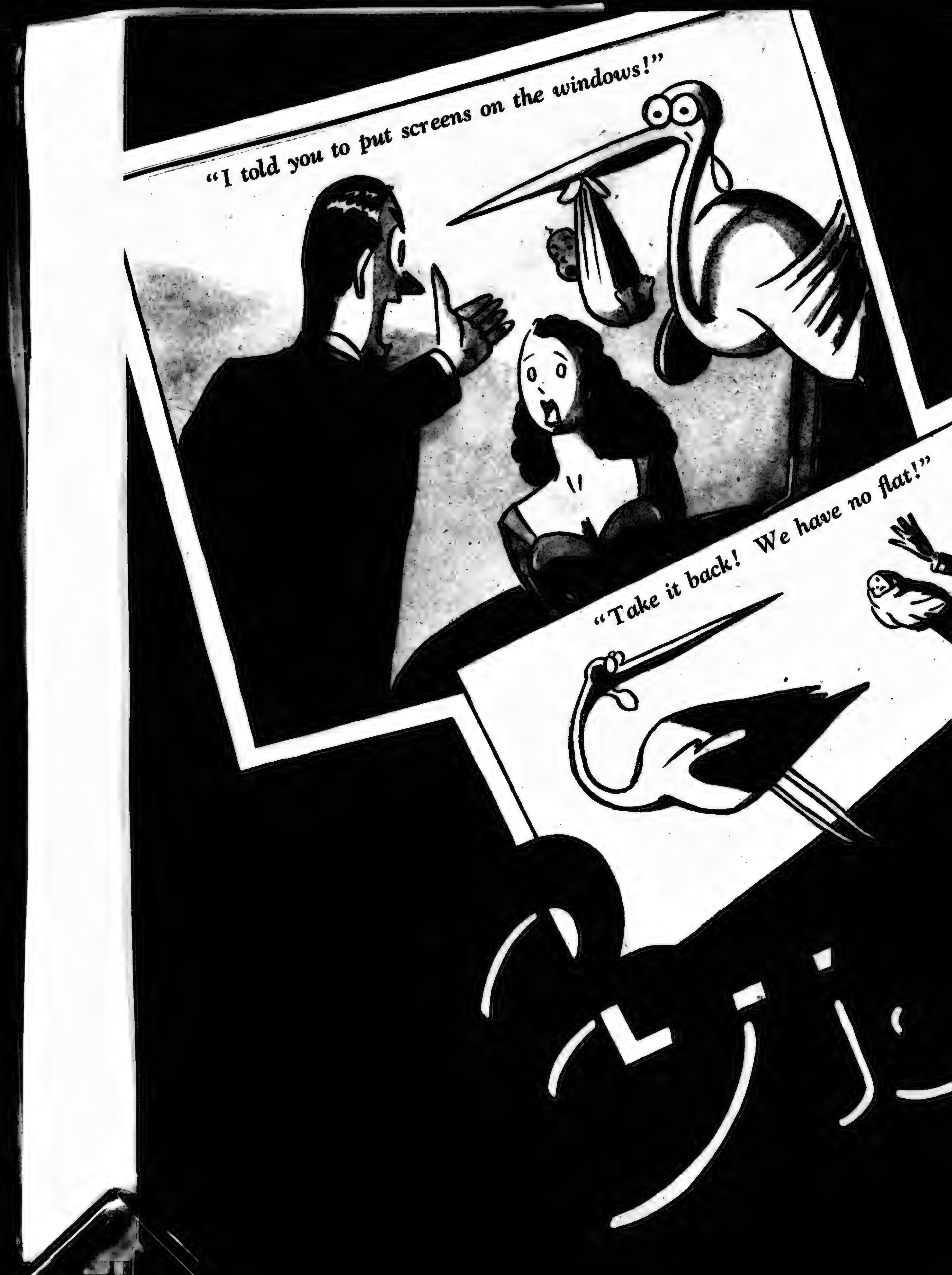
"The first thing you notice when you enter one of the big American studios is the extreme cleanliness and newness and tidiness of everything. Even before the war there always seemed to be a lot of litter and muck and odd bits of props lying around our studios. This may seem irrelevant, but it really has quite a lot of bearing on the efficiency of a unit. A clean, bright, new looking place has the psychological effect of making you feel that it must be efficient. This feeling of smartness and efficiency seems to go right through the whole of the production personnel in Hollywood. Everybody I talked to took a pride in being a member of the studio. The lights were beautifully kept, and the same applies to the camera equipment. Each camera crew has its own camera which belongs solely to that crew, it is never given to anybody else to look after. The assistant has his own camera and equipment and so he becomes proud of it and wants it to work better than anybody else's, which, of course, encourages a pride in the job in hand. Moreover, this very orderliness saves a lot of time, because a flat can be struck in a very few seconds, whereas we would have so much litter to move that it would probably take us at least 15 minutes."

A further instalment of Mr. Neame's impressions will appear next week.



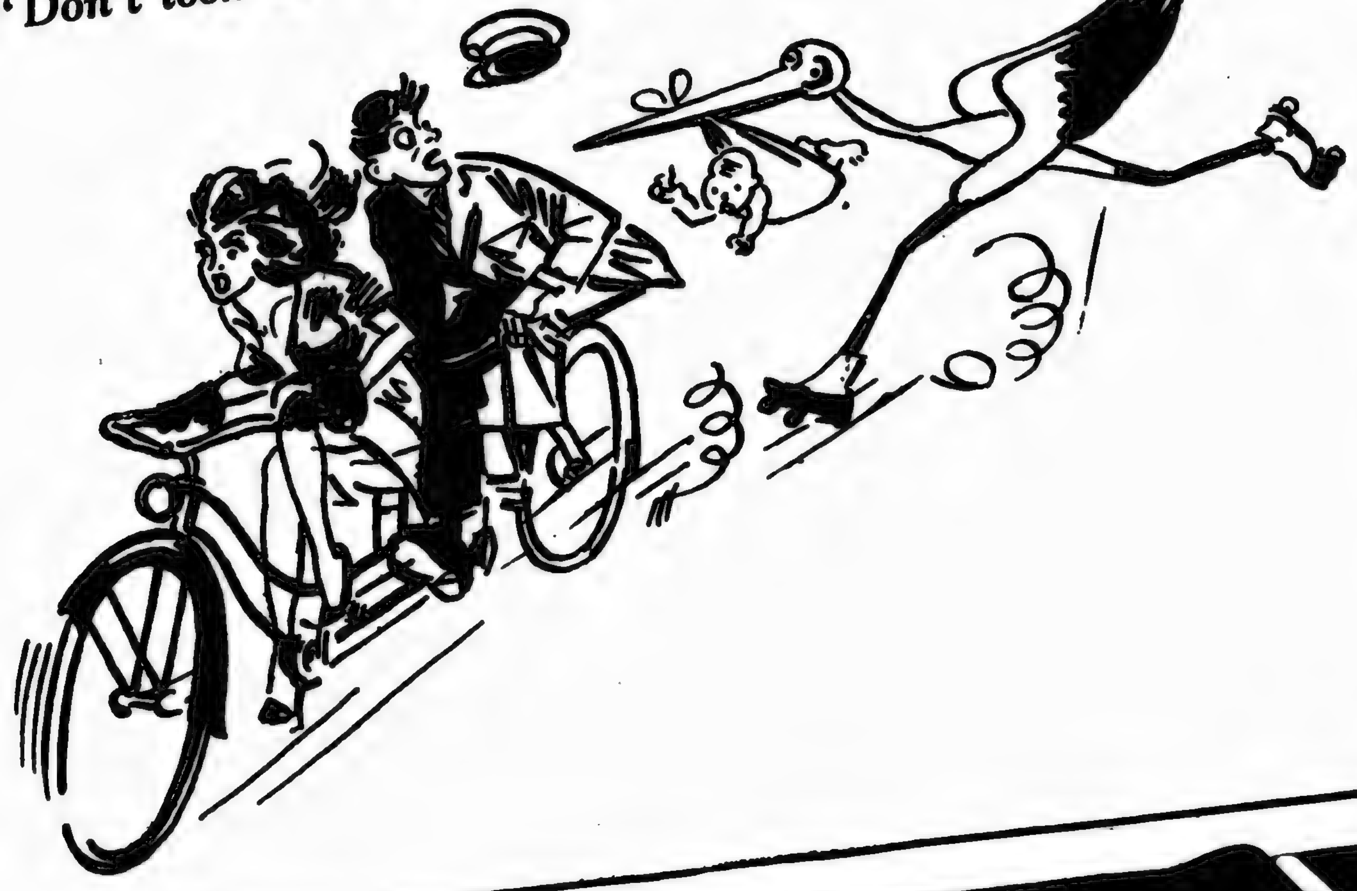
"THE PRINCESS AND THE PIRATE"

Samuel Goldwyn's thrilling new Bob Hope feature in Technicolor, The Princess and the Pirate," was given a great ovation by capacity Trade show audience on Tuesday, Here are scenes from the picture which has Victor McLaglen, lovely newcomer Virginia Mayo, Walter Slezak and Walter Brennan in its supporting cast. Released by RKO-Radio, the film is destined for wide popularity in this country



"I told you to put screens on the windows!"

"Take it back! We have no flat!"



"Don't look now—but I think we're being followed!"

GREER GARSON'S LATEST SUBJECT

"VALLEY OF DECISION"

ONE of Metro-Goldwyn-Mayer's most important pictures on the 1944-45 schedule, "The Valley of Decision," is now before the cameras. The story is based on the Marcia Davenport best-seller which spans nearly three-quarters of a century: the motion picture, however, only covers a ten-year period—the 'seventies of last century.

The film stars Greer Garson, with Gregory Peck in the leading male rôle; the supporting cast is an outstanding one. Miss Garson has the rôle of an Irish girl, a maid in the Scott household, which comprises Peck as Paul Scott, Donald Crisp as the head of the Scott family, a Pittsburg steel magnate, Gladys Cooper as Mrs. William Scott, a dignified gracious gentlewoman, and later, mother-in-law of Miss Garson, Marsha Hunt as Connie, a headstrong Scott beauty, and Jessica Tandy, who plays Louise Kane, neurotic young girl who marries Paul Scott. Geraldine Wall plays Kate, who mothers her younger sister, played by Miss Garson, whose irascible father, Pat Rafferty, is acted by Lionel Barrymore.

Moroni Olson is portraying Kane, another Pittsburgh industrialist, whose suicide leads to many of the complications of the film. Others in the cast are Hume Cronyn, John Warburton, Marshall Thompson, Edith Leach, Arthur Shields, former member of the Abbey Players, and Barbara Everest.

When "The Valley of Decision" went before the cameras recently, the first shot by director Tay Garnett was a party scene, actually the second sequence in the film, which depicted the Scott family at its Pittsburgh home in 1873, with Greer Garson as the Irish maid.

An Unusual Presentation

Using the famous Hollywood Bowl as a background, an eighteen-piano presentation of Liszt's Second Hungarian Rhapsody is being filmed for "Anchors Aweigh," which stars Frank Sinatra, Gene Kelly, and Kathryn Grayson, and is being directed by George Sidney. Although previous similar recordings of it have been attempted, this current arrangement is said to mark the first successful effort to properly record an all-piano presentation of the popular classic.

According to Jose Iturbi, who both plays and conducts the number for the picture, earlier commercial recording efforts were balked because full piano harmonies could not be obtained. Despite technical improvements, all piano arrangements of the Rhapsody continued to sound thin. This obstacle was finally hurdled when studio composers created a special complex eighteen-piano arrangement in which instruments are keyed differently.

"Death in the Doll's House"

"Death in the Doll's House," murder mystery by Lawrence P. Bachmann and Hannah Lees, has been purchased for production by Robert Sisk.

Story deals with the murder of the mother of a young girl who witnesses the killing. The father is held on suspicion of murder, and the story deals with the attempt to bring the young daughter out of a condition of serious shock so that she can reveal the killer and the circumstances surrounding the murder.

This picture is scheduled for production before the first of the year, with a cast of important players.

James Dunn and Peggy Ann Garner in A TREE GROWS IN BROOKLYN (20th-Fox)

EIGHT BIG P.C.A. PICTURES

U.A. Release

Producers' Corporation of America, which release through United Artists, has a list of eight productions already before the cameras, or scheduled for future production.

Harry Joe Brown will produce "O'Brien's Navy," an original comedy based on an actual episode of this war. Lead will probably be Joseph Cotten, in a rôle which calls for a he-man who can hold his own with the other ten principals in the cast—all women.

"Tuckers of Texas," from the novel "Hold Autumn in Your Hand," which won the 1942 American National Book Award, will star Zachary Scott and Betty Field in a story concerning a couple fighting adversity and the elements on a huge Texas ranch.

Eric Pommer will produce "This Crazy Lovely World," a "Grand Hotel" type of love story laid in Mexico City against a background of subversive intrigue, for which Ladislas Fedor, a Hungarian playwright has prepared the script. He will also make "The New Cabinet of Dr. Caligari," a modernised version of "The Cabinet of Dr. Caligari," which he made several years ago and which is recognised as the forerunner of all class horror pictures.

Three other pictures scheduled by Harry Joe Brown are "Devouring Angels," more familiar in this country under its stage title, "The Greeks Had a Word For It." "Friends and Lovers," the stage success on Broadway, the motion-picture rights of which he is negotiating with the agents of Dodie Smith, the author. The third subject is "The Old West," which Brown will produce in Technicolor from an original story by Ramon Romero.

"Mesmer" will be based on the exploits of the original protagonist of hypnotism, in a story by Mercel Frym, who has done extensive work in this field.

U.S. Best Sellers for Production

Big 20th-Fox Great Programme Scheduled

THE latest available list of best sellers in the U.S.A. issued by *New York Times* places "Leave Her to Heaven," "A Bell for Adano" and "A Tree Grows in Brooklyn" as third, sixth and seventh best-selling books for the week, respectively. Each one of these has been sold to 20th Century-Fox for picturization.

"A Tree Grows in Brooklyn" (which held first place on the list for many weeks, and still remains within the first ten) has been completed, with Dorothy McGuire, Joan Blondell, James Dunn and Peggy Ann Garner in the leading rôles.

Henry King is currently engaged in directing the screen version of John Hersey's "A Bell for Adano," while "Leave Her to Heaven" is in the script-writer's hands for production in the near future.

Other Notable Books

"Hangover Square," with George Sanders and Laird Cregar; "Bon Voyage," with Jeanne Crain and others; Col. Effingham's Raid," starring Charles Coburn and Ina Clair; "Dragonwyck," "State Fair" and "Michigan Avenue" are other best-sellers on the 20th-Fox lists.

This follows the announcement, made by Production Chief Darryl F. Zanuck recently, that 20th Century-Fox has no fewer than 72 scripts ready for filming in the future, about 50 stories (many of them from best-selling novels and hit plays) in preparation, plus several properties which are as yet unpublished.

Heavy Programme

Mr. Zanuck disclosed that 20th Century-Fox was about to enter into the biggest expansion in the studio's history and added that the current season's budget was well in excess of that for the last 1943-1944 season. Not many of the technical expansions at 20th-Fox will take place until next summer, however, by which time the company hope to have increased production personnel and stage space to cope with the heavy programme.

WAYNE MORRIS

Shot Down Seven Jap Planes

Warmest reception Hollywood has yet given a Serviceman was accorded to Lieut. Wayne Morris when he arrived back from the South Pacific with seven Japanese planes to his credit. Discovered and elevated to stardom by Warner Bros., his first call was at Burbank studios where he watched John Garfield working in "This Love of Ours," and Dennis Morgan filling the rôle of America's air-hero, Colonel Robert L. Scott in "God is My Co-Pilot."

Morris' own air-combats with the Japs actually occurred over the territory he saw reproduced as settings on the studio stages.

THE ORIGINAL "MOTHER RILEY" IS SHERWOOD REISSUE

The reissue by Sherwood Films, Ltd., of "The Original Old Mother Riley" surely constitutes a record, for this will be the fifth time it has been reissued. Broad humour as purveyed by Arthur Lucan and Kitty McShane is admirable fare for the masses at the present time, and Sherwood are confident that it will prove as big a money-maker as it did on its previous reissue by them in 1941. They have had many requests for return dates on this film from exhibitors, many of whom have played the film two or three times.

The film has been re-edited to 5,958 ft., and only brand new prints from the original negative will be released, applies to this offering.

Sherwood is also reissuing, also by arrangement with Butcher's, the robust comedy, "Bob's Your Uncle," featuring the well-known Yorkshire comedian, Albert Modley, Jean Colin and George Bolton.

"The Original Old Mother Riley" will be Trade shown on February 14, and "Bob's Your Uncle" on February 16.

Air Chief Marshal Sir Frederick W. Bowhill, A.O.C. Transport Command, R.A.F., and Squadron Officer Lady Bowhill on a recent visit to the Shepherds Bush Studios chatting with Anatole de Grunwald, producer of the Two-Cities film RENDEVOUS, and Gordon Parry, associate producer

Shaw Prologue Filmed at Denham

"Caesar and Cleopatra"

BERNARD SHAW'S prologue to his screen version of "Cæsar and Cleoparta" has been the subject for producer-director Gabriel Pascal this week.

The scene is laid outside the Memphis Palace with its massive rounded columns, carved with figures and hieroglyphics; here Belzanor (Stanley Holloway) and the Persian (Alan Wheatley) are playing a game of dice by the light of a torch. A horseman approaches the lighted gateway. The rider, Bel Affris (Leo Genn), warns them that Cæsar is in hot pursuit. He advises them to flee and take the queen. Cleopatra (Vivien Leigh), with them. The Persian suggests that they kidnap Cleopatra and sell her to her brother Ptolemy (Anthony Harvey); and then, when Cæsar comes, they can offer themselves as volunteers to fight for the overthrow of the boy king, and rescue the queen, and when her nurse Ftatateeta (Flora Robson) is told to bring out the queen she informs him that Cleopatra has been missing since an hour after sundown. A search in the palace is fruitless. Cleopatra has already fled to the Sphinx.

INTERIOR COFFEE PLANTATION

Shepherds Bush Set

The world is the Rake's playground. The action of Frank Launder and Sidney Gilliat's first independent film, "The Rake's Progress," starring Rex Harrison and Lilli Palmer, unites backgrounds of many parts of the world, including France. Vienna and South America.

Latest shooting has been on a coffee plantation setting, a detailed and complicated scene built in perspective. Model figures move in the distant plantation; some are seen moving trucks. In the foreground are crowd artistes in colourful garbs. Adults and children are also picked in diminishing sizes and placed at calculated distances from the camera into the perspective of the coffee-drying ground which diminishes into the middle distance. In all these ways reality and movement have been carefully and brilliantly brought to the setting.

In this sequence Vivian Kenway. the Rake, played by Rex Harrison, has come to the coffee plantation in an attempt to make good after an escapade at Oxford. Fascinating scenes are played out in this exotic setting between Rex Harrison and John Salew.

DRAMATIC FORTRESS SCENES COMPLETE "RENDEZVOUS" AT DENHAM

Last week's shooting on "Rendezvous" at Denham mainly concerned the dramatic sequences in the Fortress loaned by the American authorities. Here Douglass Montgomery as Johnny Hollis, the American pilot, seated in the cockpit of "Little Lovely" (which has made 90 trips over enemy territory), played exciting scenes while at the same time handling a hundred and one technicalities; the Fort is fully equipped, and this was the most factual of sequences—height and distances and clouds were brilliantly contrived under the lighting direction of Derick Williams.

Director Anthony Asquith. Derick Williams and crew were on the crane, so that the camera could look closely into the cockpit when Johnny is struggling to "home" the bomber safely. A concealed mike was used in the bomber, which, high off the studio floor, gave the utmost impression of actuality to this climax of the story, as under the eye of an American Air Force expert, Douglass Montgomery handled the apparatus as would be done in actual flight.

Later in the week on another stage, Douglass Montgomery appeared with Bonar Colleano in some amusing scenes in a jeep where they are watching a "softball" game (with Basil Radford) and giving their typical American reaction to the game.

The editing of "Rendezvous" is in the hands of Fergus MacDonald.

"Rendezvous" will be released through United Artists.

"MAN OF TWO WORLDS" IN AFRICA

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GREER GARSON'S LATEST SUBJECT

"VALLEY OF DECISION"

ONE of Metro-Goldwyn-Mayer's most important pictures on the 1944-45 schedule, "The Valley of Decision," is now before the cameras. The story is based on the Marcia Davenport best-seller which spans nearly three-quarters of a century: the motion picture, however, only covers a ten-year period—the 'seventies of last century.

The film stars Greer Garson, with Gregory Peck in the leading male rôle; the supporting cast is an outstanding one. Miss Garson has the rôle of an Irish girl, a maid in the Scott household, which comprises Peck as Paul Scott, Donald Crisp as the head of the Scott family, a Pittsburg steel magnate, Gladys Cooper as Mrs. William Scott, a dignified gracious gentlewoman, and later, mother-in-law of Miss Garson, Marsha Hunt as Connie, a headstrong Scott beauty, and Jessica Tandy, who plays Louise Kane, neurotic young girl who marries Paul Scott. Geraldine Wall plays Kate, who mothers her younger sister, played by Miss Garson, whose irascible father, Pat Rafferty, is acted by Lionel Barrymore.

Moroni Olson is portraying Kane, another Pittsburgh industrialist, whose suicide leads to many of the complications of the film. Others in the cast are Hume Cronyn, John Warburton, Marshall Thompson, Edith Leach, Arthur Shields, former member of the Abbey Players, and Barbara Everest.

When "The Valley of Decision" went before the cameras recently, the first shot by director Tay Garnett was a party scene, actually the second sequence in the film, which depicted the Scott family at its Pittsburgh home in 1873, with Greer Garson as the Irish maid.

An Unusual Presentation

Using the famous Hollywood Bowl as a background, an eighteen-piano presentation of Liszt's Second Hungarian Rhapsody is being filmed for "Anchors Aweigh," which stars Frank Sinatra, Gene Kelly, and Kathryn Grayson, and is being directed by George Sidney. Although previous similar recordings of it have been attempted, this current arrangement is said to mark the first successful effort to properly record an all-piano presentation of the popular classic.

According to Jose Iturbi, who both plays and conducts the number for the picture, earlier commercial recording efforts were balked because full piano harmonies could not be obtained. Despite technical improvements, all piano arrangements of the Rhapsody continued to sound thin. This obstacle was finally hurdled when studio composers created a special complex eighteen-piano arrangement in which instruments are keyed differently.

"Death in the Doll's House"

"Death in the Doll's House," murder mystery by Lawrence P. Bachmann and Hannah Lees, has been purchased for production by Robert Sisk.

Story deals with the murder of the mother of a young girl who witnesses the killing. The father is held on suspicion of murder, and the story deals with the attempt to bring the young daughter out of a condition of serious shock so that she can reveal the killer and the circumstances surrounding the murder.

This picture is scheduled for production before the first of the year, with a cast of important players.

James Dunn and Peggy Ann Garner in A TREE GROWS IN BROOKLYN (20th-Fox)

EIGHT BIG P.C.A. PICTURES

U.A. Release

Producers' Corporation of America, which release through United Artists, has a list of eight productions already before the cameras, or scheduled for future production.

Harry Joe Brown will produce "O'Brien's Navy," an original comedy based on an actual episode of this war. Lead will probably be Joseph Cotten, in a rôle which calls for a he-man who can hold his own with the other ten principals in the cast—all women.

"Tuckers of Texas," from the novel "Hold Autumn in Your Hand," which won the 1942 American National Book Award, will star Zachary Scott and Betty Field in a story concerning a couple fighting adversity and the elements on a huge Texas ranch.

Eric Pommer will produce "This Crazy Lovely World," a "Grand Hotel" type of love story laid in Mexico City against a background of subversive intrigue, for which Ladislas Fedor, a Hungarian playwright has prepared the script. He will also make "The New Cabinet of Dr. Caligari," a modernised version of "The Cabinet of Dr. Caligari," which he made several years ago and which is recognised as the forerunner of all class horror pictures.

Three other pictures scheduled by Harry Joe Brown are "Devouring Angels," more familiar in this country under its stage title, "The Greeks Had a Word For It." "Friends and Lovers," the stage success on Broadway, the motion-picture rights of which he is negotiating with the agents of Dodie Smith, the author. The third subject is "The Old West," which Brown will produce in Technicolor from an original story by Ramon Romero.

"Mesmer" will be based on the exploits of the original protagonist of hypnotism, in a story by Mercel Frym, who has done extensive work in this field.

THE ORIGINAL "MOTHER RILEY" IS SHERWOOD REISSUE

The reissue by Sherwood Films, Ltd., of "The Original Old Mother Riley" surely constitutes a record, for this will be the fifth time it has been reissued. Broad humour as purveyed by Arthur Lucan and Kitty McShane is admirable fare for the masses at the present time, and Sherwood are confident that it will prove as big a money-maker as it did on its previous reissue by them in 1941. They have had many requests for return dates on this film from exhibitors, many of whom have played the film two or three times.

The film has been re-edited to 5,958 ft., and only brand new prints from the original negative will be released, applies to this offering.

Sherwood is also reissuing, also by arrangement with Butcher's, the robust comedy, "Bob's Your Uncle," featuring the well-known Yorkshire comedian, Albert Modley, Jean Colin and George Bolton.

"The Original Old Mother Riley" will be Trade shown on February 14, and "Bob's Your Uncle" on February 16.

U.S. Best Selle for Productio

Big 20th-Fox Great Programme Schedule

THE latest available list of best sellers in the U.S.A. issued by *New York Times* places "Leave Her to Heaven," "A Bell for Adano" and "A Tree Grows in Brooklyn" as third, sixth and seventh best-selling books for the week, respectively. Each one of these has been sold to 20th Century-Fox for picturization.

"A Tree Grows in Brooklyn" (which held first place on the list for many weeks, and still remains within the first ten) has been completed, with Dorothy McGuire, Joan Blondell, James Dunn and Peggy Ann Garner in the leading rôles.

Henry King is currently engaged in directing the screen version of John Hersey's "A Bell for Adano," while "Leave Her to Heaven" is in the script-writer's hands for production in the near future.

Other Notable Books

"Hangover Square," with George Sanders and Laird Cregar; "Bon Voyage," with Jeanne Crain and others; Col. Effingham's Raid," starring Charles Coburn and Ina Clair; "Dragonwyck," "State Fair" and "Michigan Avenue" are other best-sellers on the 20th-Fox lists.

This follows the announcement, made by Production Chief Darryl F. Zanuck recently, that 20th Century-Fox has no fewer than 72 scripts ready for filming in the future, about 50 stories (many of them from best-selling novels and hit plays) in preparation, plus several properties which are as yet unpublished.

Heavy Programme

Mr. Zanuck disclosed that 20th Century-Fox was about to enter into the biggest expansion in the studio's history and added that the current season's budget was well in excess of that for the last 1943-1944 season. Not many of the technical expansions at 20th-Fox will take place until next summer, however, by which time the company hope to have increased production personnel and stage space to cope with the heavy programme.

◆

WAYNE MORR

Shot Down Seven Planes

Warmest reception Holly has yet given a Serviceman accorded to Lieut. Wayne M when he arrived back from South Pacific with seven Jap planes to his credit. Disco and elevated to stardom by W Bros., his first call was at Bur studios where he watched J Garfield working in "This of Ours," and Dennis Mo filling the rôle of America's hero, Colonel Robert L. Sco "God is My Co-Pilot."

Morris' own air-combats with the Japs actually occurred over the territory he saw reproduced as settings on the studio stages.

Air Chief Marshal Sir Frederick W. Bowhill, A.O.C. Transport Command, R.A.F., and Squadron Officer Lady Bowhill on a recent visit to the Shepherds Bush Studios chatting with Anatole de Grunwald, producer of the Two-Cities film RENDEVOUS, and Gordon Parry, associate producer

Shaw Prologue Filmed at Denham

"Caesar and Cleopatra"

BERNARD SHAW'S prologue to his screen version of "Cæsar and Cleoparta" has been the subject for producer-director Gabriel Pascal this week.

The scene is laid outside the Memphis Palace with its massive rounded columns, carved with figures and hieroglyphics; here Belzanor (Stanley Holloway) and the Persian (Alan Wheatley) are playing a game of dice by the light of a torch. A horseman approaches the lighted gateway. The rider, Bel Affris (Leo Genn), warns them that Cæsar is in hot pursuit. He advises them to flee and take the queen. Cleopatra (Vivien Leigh), with them. The Persian suggests that they kidnap Cleopatra and sell her to her brother Ptolemy (Anthony Harvey); and then, when Cæsar comes, they can offer themselves as volunteers to fight for the overthrow of the boy king, and rescue the queen, and when her nurse Ftatateeta (Flora Robson) is told to bring out the queen she informs him that Cleopatra has been missing since an hour after sundown. A search in the palace is fruitless. Cleopatra has already fled to the Sphinx.

INTERIOR COFFEE PLANTATION

Shepherds Bush Set

The world is the Rake's playground. The action of Frank Launder and Sidney Gilliat's first independent film, "The Rake's Progress," starring Rex Harrison and Lilli Palmer, unites backgrounds of many parts of the world, including France, Vienna and South America.

Latest shooting has been on a coffee plantation setting, a detailed and complicated scene built in perspective. Model figures move in the distant plantation; some are seen moving trucks. In the foreground are crowd artistes in colourful garbs. Adults and children are also picked in diminishing sizes and placed at calculated distances from the camera into the perspective of the coffee-drying ground which diminishes into the middle distance. In all these ways reality and movement have been carefully and brilliantly brought to the setting.

In this sequence Vivian Kenway, the Rake, played by Rex Harrison, has come to the coffee plantation in an attempt to make good after an escapade at Oxford. Fascinating scenes are played out in this exotic setting between Rex Harrison and John Salew.

DRAMATIC FORTRESS SCENES COMPLETE "RENDEZVOUS" AT DENHAM

Last week's shooting on "Rendezvous" at Denham mainly concerned the dramatic sequences in the Fortress loaned by the American authorities. Here Douglass Montgomery as Johnny Hollis, the American pilot, seated in the cockpit of "Little Lovely" (which has made 90 trips over enemy territory), played exciting scenes while at the same time handling a hundred and one technicalities; the Fort is fully equipped, and this was the most factual of sequences—height and distances and clouds were brilliantly contrived under the lighting direction of Derick Williams.

Director Anthony Asquith, Derick Williams and crew were on the crane, so that the camera could look closely into the cockpit when Johnny is struggling to "home" the bomber safely. A concealed mike was used in the bomber, which, high off the studio floor, gave the utmost impression of actuality to this climax of the story, as under the eye of an American Air Force expert, Douglass Montgomery handled the apparatus as would be done in actual flight.

Later in the week on another stage, Douglass Montgomery appeared with Bonar Colleano in some amusing scenes in a jeep where they are watching a "softball" game (with Basil Radford) and giving their typical American reaction to the game.

The editing of "Rendezvous" is in the hands of Fergus MacDonald.

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BRITISH NATIONAL MUSTERS BIG CAST

Paul Stein Starts Musical

CLOSE on two hundred extras and other artistes have been appearing in a picturesque beer garden scene during the week on British National's new romantic musical, "Romance of the Waltz," under the direction of Paul Stein.

An outstanding cast has already been assembled for the picture, which is now in its third week at National. It includes Carole Raye, Pat Medina, Peter Graves, Anne Zeigler, Webster Booth, George Robey, Thorley Walters, Albert Sandler, Harry Welchman, Wylie Watson, John Ruddock, Ivan Samson, Hugh Dempster, Hay Petrie, Toni Edgar Bruce, Joyce Linden, Ferdi Mayne, Roy Russell, Marie Ault, Kurt Wagener, Richard Lindsay and Blotto the Horse.

The story is an original by Henry C. James from an idea by Karl Rossler, and tells of a princess in a little Ruritanian country who abolishes the waltz, the new dance craze. It is packed with tuneful music, waltzes and polkas, with music by Hans May, who has been responsible in the past for some strikingly lovely film music. Never previously, however, has he been given such a grand opportunity to show how excellent and tuneful he can be.

The screenplay is by Geoffrey Tully with dialogue by Jack Whittingham. Probably one of the most successful British pictures of all time was "Blossom Time," with Richard Tauber and directed by Paul Stein, but already the rushes indicate that Stein's previous hit is likely to be surpassed in this romantic new musical.

Dulcie Gray, who has been signed by Maurice Ostrer for Gainsborough

A PROMISING GAINSBOROUGH STARLET

Dulcie Gray

Dulcie Gray, Gainsborough contract star, has recently returned from a tour of the North European battle front with the play "The Lady From Edinburgh." Dulcie not only took part in the first play to have its world première behind the battle lines, but also acted in a hospital only two miles behind the front line. "The Lady from Edinburgh" will be presented in London shortly.

Maurice Ostrer, Executive Producer of Gainsborough Pictures, regards Dulcie Gray as one of his most promising stars, and has built her up in a series of small rôles in "A Place of One's Own," "2,000 Women" and "Madonna of the Seven Moons," before featuring her as James Mason's wife in a dramatic part in Gainsborough's "They Were Sisters," produced by Harold Huth, which is to be shown shortly.

"Beware of Pity"

Co-producers W. P. Lipscomb and Maurice Elvey take the floor at the end of the month at Islington, with Stefan Zweig's story "Beware of Pity," for release by Eagle-Lion. Lilli Palmer will star with Albert Lieven. Others in the cast are Miles Malleson and Ernest Thesiger. The story, which has nothing to do with war, is set in Czechoslovakia.

PHYLLIS CALVERT INSTRUCTED IN HOSPITAL PROCEDURE

The close co-operation between Capt. Brierley, house governor of the London Hospital, and Miss Alexander, Matron of the London Hospital, and Two Cities during the filming of the late Leslie Howard's production, "The Lamp Still Burns," will be renewed by Thorold Dickinson, director of the new Two Cities' subject, "Men of Two Worlds."

Dickinson visited the hospital recently, accompanied by Phyllis Calvert, who co-stars with Eric Portman, and a young coloured artiste, Tunji Williams. With them were Mr. Dickinson's assistants, Charles Permaine and Tilly Day.

The object of the visit was to initiate Phyllis Calvert and Tunji Williams in the taking of blood tests, making injections and other hospital procedure for certain sequences in the film in which Miss Calvert plays a young woman doctor, and Tunji Williams, an African dispenser.

A doctor and fully qualified technical assistant will keep a supervisory eye on these particular sequences during shooting of the film.

WANTED
35 m/m
CINEMATOGRAPH
CAMERAS
B Box 2000, "Kine Weekly," 92, Long Acre, London, W.C.2

Ann Todd and James Mason who are co-starring in the Sydney Box-Ortus production THE SEVENTH VEIL, at Hammersmith

Two Units Work on Balcon's Ghost Film

Macabre Stories

Two units at work at Ealing made excellent progress during the current week on the second and third episodes of Michael Balcon's new "ghost" film, "Dead of Night."

Cavalcanti, on giant stage 2, is directing the macabre story of Maxwell Frere (Michael Redgrave) and his sinister dummy, Hugo Fitch. The setting is a gay nightclub in pre-war Paris, where Beulah, the hostess (Elisabeth Welch), is introducing Sylvester Kee (Hartley Power), a rival ventriloquist, to Frere, who is enjoying a terrific success. On Monday a powerful prison scene took the floor. Frere, driven to frenzy by the malignant personality of his doll, has been charged with the attempted murder of Sylvester Kee. A psychiatrist (Frederick Valk) comes to visit him at the invitation of his defending counsel. In a gripping scene he tells the psychiatrist to lay the blame for the crime on Hugo, his dummy.

Robert Hamer, on stage 3, is directing an episode concerning a haunted mirror. Googie Withers and Ralph Michael appear as a young married couple. The mirror is a gift from Googie, and that evening, while tying his tie, Ralph Michael notices that the reflection is wrong. Instead of the bright modern little bedroom that should be showing, he sees an old-fashioned room with a four-poster bed. Slowly, insidiously the mirror begins to exert a malignant influence over Ralph. Googie vanishes from the reflection. In the other room he is all alone. He turns and begins to quarrel with Joan. It is their first quarrel.

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"CARNIVAL"

New Two Cities Subject

In "Carnival," which goes on the floor at Denham at the end of the month, Two Cities have a colourful and famous story from the pen of Compton Mackenzie. Eric Maschwitz has worked with Director Stanley Haynes on the screenplay. The rôle of the little dancer, Jenny Pearl, is in the hands of Sally Gray, now a Two Cities' contract star. Michael Wilding co-stars and the cast includes Catherine Lacey and Stanley Holloway. Further important names will be announced later.

The story is a "period piece" with a fascinating background of the theatre and ballet. Oliver Messel is designing the costumes for Sally Gray. John Sutro and William Sassoon are joint producers.

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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 23, 1944, to November 28, 1944. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
OCTOBER 23.				
Quiz Crime No. 5 ..	Paramount ..	British Foundation Pictures	1,899	Br./R. 7733
OCTOBER 30.				
New Pathe Pictorial Nos. 2/13 (series) :—				
New Pathe Pictorial, No. 6.	Pathe	Pathe	824	Br./R. 7738
New Pathe Pictorial, No. 7.	,, ...	,, ...	804	Br./R. 7739
NOVEMBER 1.				
Don't Take It to Heart	G.F.D... ..	Two Cities ..	8,112	Br./Tr. 7747
A Night of Magic ..	Premier Distributors.	Berkeley Film Productions.	5,050	Br./R. 7748
Fiddlers Three ..	Ealing Distribution.	Ealing Studios	7,583	Br./Tr. 7750
NOVEMBER 2.				
Back to Normal ..	N.S.S. Productions.	Merlin Film Co.	1,358	Br./E. 7752
NOVEMBER 3.				
New Pathe Pictorial Nos. 14/26 (series) :—				
New Pathe Pictorial, No. 14	Pathe	Pathe	944	Br./R. 7753
New Pathe Pictorial, No. 15.	,, ...	,, ...	864	Br./R. 7754
Twilight Hour ..	Anglo-American	British National	7,770	Br./R. 7762
NOVEMBER 4.				
Young Farmers' Club	N.S.S. Productions.	Strand Film ..	1,263	Br./E. 7767
Children of the City ..	,, ...	Paul Rotha Productions.	2,847	Br./E. 7768
NOVEMBER 8.				
Our Mr. Shakespeare ..	Federated Film Corp.	Federated Film Corp.	37,33	Br./E. 7772
Land of My Fathers ..	20th Century-Fox.	Associated Independent Producers.	1727	Br./R. 7773
NOVEMBER 11.				
Crofting	N.S.S. Prod. ..	Verity Films ..	2,114	Br./E. 7780
NOVEMBER 14.				
Meet Sexton Blake ..	Anglo-American	Strand Film ..	6,967	Br./R. 7781
NOVEMBER 16.				
New Pathe Pictorial Nos. 14/26 (series) :—				
New Pathe Pictorial No. 16	Pathe	Pathe	838	Br./R. 7784
Sons of the Air ..	G.F.D... ..	Gaumont-British	3,549	Br./E. 7785
NOVEMBER 18.				
Western Approaches ..	British Lion ..	Crown Film Unit	7,511	Br./Dr. 7787
NOVEMBER 21.				
New Pathe Pictorial Nos. 2/13 (series) :—				
New Pathe Pictorial No. 8	Pathe	Pathe	894	Br./R. 7790
New Pathe Pictorial No. 9	,, ...	,, ...	796	Br./R. 7791
Left of the Line ..	Ealing Dist. ..	Army Film and Photographic Centre.	2,367	Br./R. 7792
France Diary of Resistance	,, ...	Office Francais d'Information Cinematographique.	3,064	Br./E. 7795
NOVEMBER 22.				
My Ain Folk	Butcher's ..	Butcher's ..	6,747	Br./E. 7796
NOVEMBER 25.				
In the Kingdom of Kerry.	Horace S. Coxall, Ltd.	Richard Hayward.	1,850	Br./R. 7798

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
OCTOBER 23.				
Lost in a Harem ..	M-G-M ..	M-G-M	7,099	F. 7722
Sportsman's Memories	,, ..	,, ..	580	F. 7723
Mermaids on Parade ..	Paramount ..	Paramount ..	854	F. 7724
Speaking of Animals in the News Reel.	,, ..	,, ..	888	F. 7725
Heroes on the Mend ..	,, ..	,, ..	869	F. 7726
Trail Breakers.. ..	,, ..	,, ..	857	F. 7727
Speed Couriers ..	,, ..	,, ..	845	F. 7728
Popular Science J3-1 ..	,, ..	,, ..	941	F. 7729
Popular Science J3-2 ..	,, ..	,, ..	916	F. 7730
Unusual Occupations, L2-5.	,, ..	,, ..	934	F. 7731
Unusual Occupations, L3-1.	,, ..	,, ..	948	F. 7732
OCTOBER 30.				
In the Meantime, Darling.	20th Century-Fox	20th Century-Fox	6,469	F. 7734
The Falcon in Mexico	RKO-Radio ..	RKO-Radio ..	6,302	F. 7735
Contrary Condor ..	,, ...	Walt Disney Productions.	738	F. 7736
Stars and Strikes ..	,, ...	Pathe News ..	789	F. 7737
NOVEMBER 1.				
The Merry Monahans..	G.F.D.	Universal ..	8,167	F. 7740
Mr. Chimp Goes South	,, ...	,, ...	815	F. 7741
Hobo News	,, ...	,, ...	868	F. 7742
Melody Garden ..	,, ...	,, ...	1.316	F. 7743
World's Youngest Aviator.	,, ...	,, ...	833	F. 7744
Barefoot Judge ..	,, ...	,, ...	822	F. 7745
Midnight Melodies ..	,, ...	,, ...	1,350	F. 7746
Drums of Destiny ..	Premier Distributors.	Crescent Pictures	5,650	F. 7749
NOVEMBER 2.				
One Body too Many ..	Paramount ..	Paramount ..	6,797	F. 7751
NOVEMBER 3.				
Waterfront	Pathe	P.R.C. Pictures	5,845	F. 7755
Seven Doors to Death	,, ...	,, ...	5,487	F. 7756
Dixie Jamboree ..	,, ...	,, ...	6,309	F. 7757
Johnny Doesn't Live Here Any More.	,, ...	Monogram Pictures.	6,752	F. 7758
Three of a Kind ..	,, ...	,, ...	6,016	F. 7759
Leave it to the Irish ..	,, ...	,, ...	5,520	F. 7760
Texas Kid	,, ...	,, ...	5,025	F. 7761
Marine Raiders ..	RKO-Radio ..	RKO-Radio ..	8,155	F. 7763
Music in Manhattan ..	,, ...	,, ...	7,289	F. 7764
Trombone Trouble ..	,, ...	Walt Disney Productions.	650	F. 7765
How to Play Football	,, ...	,, ...	703	F. 7766
NOVEMBER 6.				
The Plastics Inventor	,, ...	,, ...	653	F. 7769
Gildersleeve on Broadway.	,, ...	,, RKO-Radio ..	5,868	F. 7770
Casanova Brown ..	,, ...	International Productions.	8,230	F. 7771
NOVEMBER 10.				
Bride by Mistake ..	RKO-Radio ..	RKO-Radio ..	7,290	F. 7774
Commando Duck ..	,, ..	Walt Disney Prod.	631	F. 7775
Spinning a Yarn ..	G.F.D.	Universal ..	848	F. 7776
Honest Forger.. ..	,, ..	,, ..	880	F. 7777
Swingtime Holiday ..	,, ..	,, ..	1,276	F. 7778
Janie	Warner	Warner	9.171	F. 7779
NOVEMBER 15.				
Laura	20th Century-Fox	20th Century-Fox	7,021	F. 7782
NOVEMBER 16.				
Shine on Harvest Moon	Warner	Warner	10,087	F. 7783
NOVEMBER 17.				
Step Lively	RKO-Radio ..	RKO-Radio ..	7,944	F. 7786
NOVEMBER 20.				
Irish Eyes are Smiling	20th Century-Fox	20th Century-Fox	8,045	F. 7788
Wilson	,, ...	,, ...	13,840	F. 7789
NOVEMBER 21.				
Arsenic and Old Lace	Warner	Warner	10,610	F. 7793
Abroad with Two Yanks	United Artists ..	Edward Small Productions.	7,324	F. 7794
NOVEMBER 22.				
Battle of the Forests	Butcher's ..	Czechoslovak Ministry of Foreign Affairs.	1,961	F. 7797
NOVEMBER 27.				
Mystery Man	United Artists ..	United Artists ..	5,260	F. 7799
Forty Thieves ..	,, ...	,, ...	5,471	F. 7800
Lumber Jack	,, ...	,, ...	5,842	F. 7801
NOVEMBER 28.				
Secrets of Scotland Yard	British Lion ..	Republic Prod. ..	6,087	F. 7802
San Fernando Valley	,, ...	,, ...	6,712	F. 7803
Atlantic City	,, ...	,, ...	7,835	F. 7804
The Port of Forty Thieves.	,, ...	,, ...	5,209	F. 7805
Pistol Packin' Mama	,, ...	,, ...	5,747	F. 7806
Three Little Sisters ..	,, ...	,, ...	6,132	F. 7807
San Diego, I Love You	G.F.D.	Universal ..	7,455	F. 7808
Reckless Age	,, ...	,, ...	5,655	F. 7809
My Gal Loves Music ..	,, ...	,, ...	5,664	F. 7810
Andy Panda's Pop ..	,, ...	,, ...	625	F. 7811
Idol of the Crowd ..	,, ...	,, ...	853	F. 7812

The registered length of the film "Greenwich Village" (F. 7666), registered on October 3, 1944, has been altered to 7,413 feet.

The registered length of the film "Kipps" (Br./Dr. 3981) notification of which appeared in the *Board of Trade Journal*, April 3, 1941, has been further amended to 7,413 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

SOUND
RCA
SYSTEM

SHOWMANSHIP

IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

MANY managers have gone to win the war. They were young in years but old in showmanship, men who had learned by experience that boldness and simplicity in display were far more effective than tightly packed spaces made up from small stills and odds and ends of renter's matter, however colourful.

These may attract a certain amount of attention, but they are troublesome to read and they are difficult to photograph. It is very seldom that they will provide a print sufficiently satisfactory to reproduce an illustration. If enthusiastic "Showmen" wish to see their efforts reproduced in these columns, so that other exhibitors may judge their merit, we must receive photographs in which the details stand out clearly and which have atmosphere and clarity.

A mass of colour may look good to you in your display, but showmanship must have an unusual appeal and an artistically spaced announcement which avoids congestion will hold the eye and at the same time prove a better photographic subject.

Bexleyheath's Bands

BEXLEYHEATH Police estimated that Manager D. Van Gessel, of the Regal, turned away nearly 3,000 people on the Friday and Saturday of his run of "Western Approaches" (British Lion). The reason was the extensive publicity campaign and the special stage attractions during the week.

An effective vestibule display, executed by the staff artist, attracted a number of passers-by. During the week a talent contest was organised and Manager Van Gessel was fortunate in obtaining the bands of the R.N. Barracks, Chatham, N.F.S. Silver Band of 40 players, Vickers Armstrong Orchestra, and a band of the Royal Marines to perform on different nights during the week. This was showmanship on a lavish scale.

Charitable Approaches

DESPITE the confined space of her foyer, Manageress Barbara Bradford, of the Plaza, Catford, made admirable use of her pay-box to publicise the showing of "Western Approaches." Unfortunately, the "-still" of this display, showing a merchant ship being sunk, is not suitable for reproduction.

During the run Miss Bradford approached her patrons for contributions to the King George Fund for Sailors and raised £160 in one week. A small boy who brought a 10s. note to the stage encouraged others to do the same, and on one night £32 was raised.

Edinburgh's Beauties

AN unusual beauty competition is being held in Edinburgh by Manager Bellamy, of the Rutland Cinema. Over 320 girls entered for the competition, the prize for which is that the winning girl will have her portrait paitned in oil colours by a well-known artist.

From the 300 odd entrants only 65 have so far reached the semi-final stage, ten girls will appear on the stage each night, and the applause of the audience will be the judge as to which is the most beautiful. A mechanical applause-recorder will finally decide which the kinema patrons choose as the winner.

Celebration

THE staff of Herne Bay's Odeon had a thoroughly enjoyable New Year's Eve celebration when the company and Manager Peter Reddaway organised a fancy dress party on their behalf.

To increase the friendly feeling existing between their respective staffs those from the opposition (A.B.C.) were invited and shared in the games, dancing and midnight cabaret show.

Fun started at 9.30 and continued until 5 the following morning.

The rotund gentleman wearing glasses in the front row is Mr. Reddaway; he is seated between his wife on his right with his secretary on his left.

All reports concede that it was a wonderful evening and could only have been improved had peace been declared that night.

Salisbury's "Sons"

A FINE stage presentation was arranged at the Gaumont, Salisbury, for "Sons of the Air" by Manager R. M. Leddra. On the opening night members of the Salisbury A.T.C. paraded to form a guard of honour for the Air Vice-Marshal and his staff on their arrival.

The manager appeared on the stage and said that before he showed the film on the screen he intended to show them some "sons of the air" in the flesh, all young citizens of Salisbury. As he concluded, the tabs opened, revealing the A.T.C. band in a fine colour effect. The audience was addressed by the chairman of the A.T.C. committee and the band gave a performance.

Keeping in Touch

MANAGER Nat Goulding, of the Odeon, Long Lane, Blackheath, Birmingham, recognises the need to keep in touch with his old patrons, many of them now in the Services. He has kept up a steady correspondence with many one-time patrons and it gives him great pleasure to be remembered by "the boys."

Typical of the numerous "airgraphs" which he receives is one from Pte. Bird, of Blackheath, now serving in S.E.A.C., who sends his best New Year wishes to the Odeon management and staff, as "one who is certainly looking forward to the day when I shall be able to take up my old seat at the rear of the 2s. 3d.-ies."

Recognition and Appreciation

A LITTLE idea that came to Manager A. J. Brown, of the Gaumont, Birkenhead, a week or so ago seems worthy of mention. He writes:—

"We had a very busy week with 'In Society' (G.F.D.), and on the Saturday patrons queued for some hours before gaining admittance. The weather was so bleak that I really felt very sorry for them, so before the last screening I had a slide exhibited, reading as follows:—

"The manager wishes to thank patrons for waiting outside so patiently and hopes their enjoyment of the show will make their wait seem worth while."

"The murmur of appreciation that went up from the audience gave me the impression that the people were glad to know that their goodness in waiting so long in the cold was not forgotten as soon as we had them in."

Members of the staff of the A.B.C. opposition were the guests at the Staff Party at the Odeon, Herne Bay, arranged by Manager Peter Reddaway

Part of the publicity campaign put out by Patrick Reed, Odeon Theatre, Portsmouth, in conjunction with his screening of Paramount's THE HITLER GANG

The Right Approach

MANAGER A. V. Ross Hancock has not been long in securing the goodwill of the local authorities in connection with his management of the Twickenham Regal (A.B.C.), which he assumed only recently. He gave the British-Lion documentary, "Western Approaches," a rousing send-off by securing the attendance of the Mayor and Mayoress, aldermen and councillors, Town Clerk, police chief, and other civic leaders. Sea Cadets marched to the hall with their band and formed a guard of honour for the august guests, who included Lieut.-Commander Larive, D.S.C., and bar, and other gallant members of the Dutch Navy. In introducing this officer, Mr. Hancock told the audience that Lieut.-Commander Larive's ship had been sunk on the day the Germans invaded Holland and he was taken prisoner by them but escaped. In a short, modest speech, the officer expressed the pride of himself and his compatriots in fighting beside the British Navy and explained that the parts of the Germans in the film had been played by Dutchmen because every Dutch sailor can speak English, French and German in addition to his native tongue.

The screening of the film was preceded by a trumpet fanfare by Sea Cadet buglers and a collection of over £23 was taken for the King George V Fund for Sailors after appeals by the Mayor and Mr. Hancock, who has thus again demonstrated how to combine several aims in one successful operation—helping a deserving cause, cementing international friendship, working harmoniously with the local populace and their elected leaders and giving his theatre a first-class boost.

Sheen Fairy Tale

"ALI Baba and the Forty Thieves" (G.F.D.) was effectively plugged by Manager Henry Kerr at the Sheen Odeon-Empire by means of a display in the windows of a main road chemist and art dealer. A large triple folding panel bore on the left a colourful portrait of Maria Montez looking downwards towards an array of cosmetics, and a letterpress hint was added to the effect that women could imitate the star's beautiful complexion by using the preparations shown. On the other side of the board appeared a brilliant impression of the interior of the robbers' cave painted in such a way as to emphasise all the glitter and colour of the scene, and this was neatly linked by a caption with the artists' material-side of the trader's business.

A "Bernadette" Contrast

OUT-OF-THE-WAY publicity for "Song of Bernadette" (20th-Fox) was gained among the Catholic community by Manager Campbell, of the Odeon-Majestic. With the co-operation of a Catholic newspaper representative, Campbell invited to the preview two local men who had made the Lourdes pilgrimage. The contrast between the two—one claims to have been cured there of a broken spine and other injuries and the other saw the film on a stretcher provided a good news story for the *Catholic Times*, which in many cases provided the theme for sermons from Catholic pulpits.

In the News

A VERY interesting and novel vestibule display for "It Happened To-morrow" was erected as a vestibule display by Manager J. Walker, Super Cinema, Oxford (A.B.C.), at very little cost. The title suggested newspaper routine, which, in turn, suggested a bookstall, and it was on these lines that Mr. Walker attracted a good deal of attention by his advance publicity. Battens, old newspapers and books formed the background of the display, coupled with stills and posters from the renters. Erected two weeks before play-date, the curiosity it excited made sure of a financial success. Its distinctive angle made it a unique method of exploitation.

Southampton's Subscription

MANAGER Robert Burns, of the Forum, Southampton, entered wholeheartedly into A.B.C.'s effort on behalf of the King George's Fund for Sailors and was rewarded by setting up a theatre record for a week's collections—£563—which was achieved during a week's run of "Western Approaches" (British Lion).

A preview was attended by the Mayor and Mayoress of Southampton and a number of officers and ratings of the Royal Navy, the U.S. Navy and the British Merchant Navy. The occasion—duly reported in the local Press—acted as a fillip to the public performances which attracted full houses. Local units of the Sea Cadet Corps and the Sea Rangers assisted in making collections.

Burns also secured the interest of a number of prominent people, including the Mayor and the Sheriff of Southampton, a retired admiral and serving naval officers, who made short appeals on behalf of the fund from the stage each evening.

Unreproducable

MANAGER E. Daniels provided an attractive foyer display at the Regal, Sidcup, for "Mrs. Parkington," but though so attractive to the eye, it was lacking in contrast for photographic purposes which is a pity, for its simplicity was all in its favour and other showmen might have profited thereby.

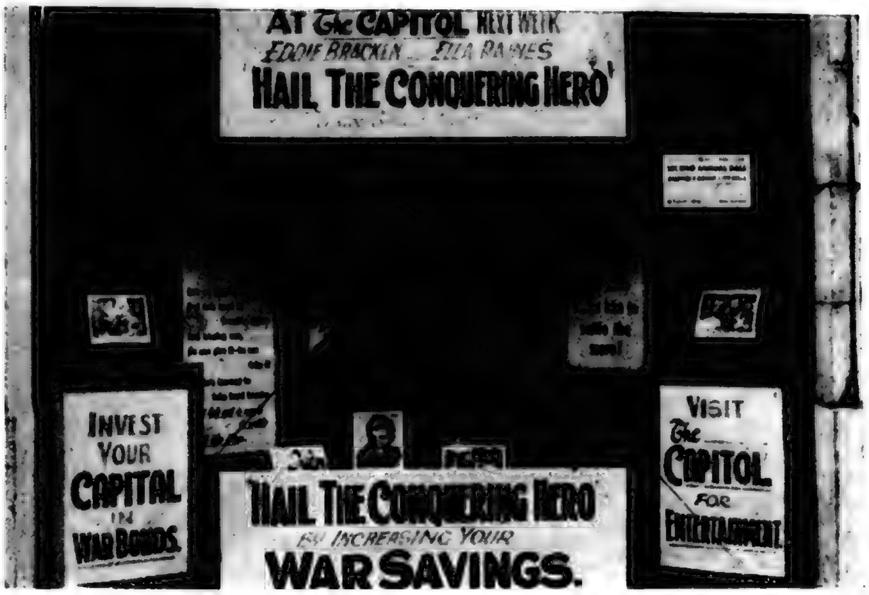
Realising that this was in the serious film category, Mr. Daniels broke away from the usual flamboyant type of display and made this one up with a dead black background with an emerald green centre panel surrounding a large head and shoulder still of Greer Garson. Both the panel and the still were outlined with a silver glitter strip and the star's name and film's title were also cut from similar material, mounted on black and mounted diagonally on the top and bottom of the display.

We regret that it could not be illustrated.

Bold and Snappy

AN attractive window display facing the Cardiff market was arranged by Manager Bob Butler in connection with the presentation of "Hail the Conquering Hero" at the Capitol, Cardiff.

As will be seen from the illustration, the line on one of the display posters "'Hail the Conquering Hero' by increasing your War Savings," created the point necessary to emphasise the importance of both campaigns.


AT THE CAPITOL NEXT WEEK
EDDIE BRACKEN ELLA RAINES
HAIL THE CONQUERING HERO
INVEST YOUR CAPITAL IN WAR BONDS
HAIL THE CONQUERING HERO BY INCREASING YOUR WAR SAVINGS.
VISIT THE CAPITOL FOR ENTERTAINMENT

The window display arranged by Manager Bob Butler of the Capitol, Cardiff, was bold propaganda for both War Savings and Paramount's HAIL THE CONQUERING HERO

MADONNA of the SEVEN MOONS

Four panels, a tastefully written notice, a few floral decorations with careful choice of position by Manager R. H. Weymouth made excellent foyer display at the Gaumont Palace, Chelsea, for MADONNA OF THE SEVEN MOONS (Eagle Lion)

MONDAY 29th JAN. for 6 DAYS
GALA WEEK AT THE REGAL
WESTERN APPROACHES
ON THE STAGE
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

Foyer display with advance publicity for WESTERN APPROACHES (British Lion), arranged at the Regal, Bexley Heath, by Manager Van Gessel

Money at the Mayfair

ON a previous occasion I recorded the astounding sum wheedled for charity from his patrons by manager A. H. Foxhall, of the Mayfair, Caledonian Road, and now he tells me of another piece of good hunting in a good cause. It was for the Prisoners-of-War Fund, and Mr. Foxhall feared that, what with evacuation, V-weapons, war-weariness and other drawbacks, he would not be able to rake in very much, but he refused to be depressed, and set himself—and his patrons—a week's target of £200. Those of you who know the kind of district in which the hall stands will realise that this was optimistic.

However, Mr. Foxhall is an old campaigner, and he set to work to "persuade" the money out of his patrons' pockets. He went on the stage nightly, accompanied by his assistant, R. Callway, used his powers of oratory and his personality, and almost challenged his patrons to "ring the bell." They rose to the occasion in a way even he had not expected. He used the technique of appealing for each collection to be started with a £1 note—and they were. In some boxes there were as many as 18 of them. "The only thing I have not yet taken here," he told one audience, is a cheque. Has anyone a cheque they don't want?" An Army officer had, and sent it up.

Then a sporting patron made a bargain with Mr. Foxhall. "If you'll sing a song, I'll give a 10s. note," he challenged. He lost, for Mr. Foxhall is an old entertainer of many talents. The "sport" then suggested a dance—and lost again. Eventually, determined to keep at least one of his notes, the patron said: "I'll bet that the assistant manager can't sing a song," but again he was wrong.

Total raised, £224—a marvel, considering all the circumstances.

Hitting Back

A PUBLICITY campaign arranged by Manager Pat Reed, of the Odeon, Portsmouth, certainly deserved the appellation of novel, for though there must be hundreds of war-damaged sites in the country he appears to be the first to see the suitability of their use as an advertising tie-up.

The one illustrated, of which he took advantage for his "Hitler Gang" exploitation, was immediately adjacent to the Odeon, and so created added interest to an already brilliant idea

Bloxwich "Bernadette"

A WINDOW display arranged with great care by Manager W. Robertshaw, of the Odeon, Bloxwich, was a centre of interest and drew attention to the screening of "Song of Bernadette"

He made use of cut-outs which he prepared from renters' posters, stills and other matter to make an attractive window, but it was too crowded for effective photography. Once again, it must be emphasised that though a display of such material may focus attention, it is very seldom that it will photograph with sufficient contrast and detail to make a satisfactory block for illustration.

Changing Policy

THERE is sometimes a disinclination to change the policy of an established kinema, whether it is good or bad, with the result that a chance to improve business may be missed. Of course, there is no sense in changing practice just for the sake of change, but when indications suggest an alteration it is wise to act on the hint.

When he took charge of the Odeon-Majestic, Sevenoaks, at the end of last year, V. A. H. Crawley seems to have found a six-day booking policy in force there and for a while he carried on with that arrangement. But by the middle of this year he had reached the conclusion that takings could be improved by introducing three-day showings, so in June he took the plunge and advertised the new policy widely in the columns of the local Press. According to reports reaching me the innovation has proved

Continued on page 44

WESTERN APPROACHES
THURSDAY NEXT

Manager G. E. Evans with his nautical display at the Plaza, Worthing, for WESTERN APPROACHES (British Lion)

Continued from page 43

successful and Sevenoaks picturegoers are dropping into the "twice-a-week" habit (plus a separate Sunday show) very well.

War developments have made the newsreels a very important part of every performance, and Mr. Crawley has not been slow to take advantage of this natural desire to see history in the making. Supplementing his announcements of the new bi-weekly screenings, he put out special notices stating that up-to-the-minute war newsreels were being shown at the Majestic, as well as special supplements when issued. You may not be able to fill a house with news films alone, but I suspect that many people attend theatres nowadays primarily in order to see what is happening around the world.

In Great Waters

A COMPREHENSIVE and varied collection of naval interest was arranged by G. E. Evans in connection with his screening of "Western Approaches" (British Lion) at the Plaza, Worthing. Models, built by the Sea Cadets, representing the Royal and Merchant fleets, were seen riding at anchor, flanked by authentic port and starboard lamps and examples of ship's anchors, hand leads, knots, splices, blocks and tackle. Hanging near by was the actual ship's bell of s.s. *Hedda*, launched in 1896.

The local paper gave a big boost in pictures and letterpress, which stressed the object and told readers that it was their duty to visit the Plaza to see "Western Approaches." There was a collection for King George's Fund for Sailors, and various speakers appeared during the week.

His New Charge

SINCE taking over management of the Odeon, Peckham, H. W. Dixon has carried out two displays, one for "The Climax" and another for "Step Lively," both of which illustrated the amount of work involved in his front of the house exploitation, but though both displays were well carried out and could not fail to attract attention, they included too much matter instead of the usual bold and outstanding method of exploitation which has made his previous work meritorious.

Display which hits the passer-by in the eye is much better than that which they have to stop to read.

Saying It With Music

MANAGER John Berwick, of the Regent Cinema, Norwich, arranged an attractive window display at the premises of Messrs. Willmott, radio dealers, for the week's screening of "Bathing Beauty." The window was framed with "stills," alternating with gramophone records of the musical numbers, a ribbon leading from each record to the hand of the centrepiece of the display—a life-size cut-out of the "star" wearing scarlet bathing dress—placed against a nautical background, carried "snappy" phrases printed in heavy black type on the coloured ribbons advertising visits to the kinema and purchases of the recorded musical numbers.

In the foyer at the kinema notices informing the public where the music and records could be heard were placed in conspicuous positions.

The Apol-lo(w) Down

"ANY publicist worth his salt realises that the customers must be treated as intelligent beings," remarks Chris Hadfield, sentiently, in the course of an interesting (if occasionally obscure) letter from the Apollo Theatre (A.B.C.), Ardwick, Manchester, reporting one of his latest stunts for boosting a programme "short." It was the "March of Time" issue about "What to do with Germany," and the main idea came, says Chris, from his assistant manager, Gascoigne.

It appears that, using a mike and public-address apparatus, he spoke nightly to the queues awaiting admission to the hall, reciting the bestialities committed by the Nazis, their mobilisation of the German youth, their annihilation of neighbouring States, and all the rest of the unhappy story. Then patrons were invited to "Send us a postcard, chum," stating what they would do to Germany. As this campaign started well ahead of playdate, Chris, with a guile to be expected of the seasoned showman, managed to work into his talks a little *en passant* publicity for coming features.

The talks seem to have been effective One postcard arrived with 572 words squeezed on to the back, which all goes to show . . .! Says manager Hadfield: "Anything sold right is a legitimate medium for public enlightenment and guidance. Publicity of the *right* kind (but it must be right) will always succeed. Little things like this are going on week by week at the Apollo, besides which the big attractions obtain their fair share of dignified publicity."

Stout work, Chris! Some folk forget that the short is often the top-liner.

Thanks from S.E.A.C.

THE claim of the Gaumont Palace, Derby, to be "At Your Service" has been well illustrated by the receipt by manager R. Todd of an Airgraph from Major S. K. Whitehead, Second Queen's Regiment, India Command. "Dear Mr. Todd,—I have just heard of the trouble you went to in putting on a special showing of the Pathé Gazette Newsreel, 'Chindits in Burma,' for a variety of womenfolk, including my mother. Thank you very much indeed for doing this. I can assure you that anything done by those at home to make the Forgotten Army a little less forgotten is appreciated by all out here."

A Campaign, a Function and a Tie-up

COLUMBIA Pictures Corporation, in conjunction with G.-B. Picture Corporation, announces the termination of one of the most important exploitation campaigns ever staged in this country in connection with the nation-wide showing of Columbia's "None Shall Escape," starring Alexander Knox and Marsha Hunt.

The final stages of this vast campaign culminate in the presentation of a total of £250 in prizes to G.-B. kinema managers and G.-B. divisional publicity managers throughout the country.

The three first prize winners and three winning divisional publicity managers of this great contest are being brought to London to receive their prizes. They will be entertained during their visit and all hotel expenses will be paid.

The successful contestants will receive three first prizes of £25 each, three second prizes of £15 and three third prizes of £10, with extra prizes of £25, £15 and £10 for the best campaigns submitted—additional to the above—and £25, £15 and £10 to the divisional publicity managers whose divisions submitted the greatest number of entries, bringing the prize money to a grand total of £250.

The luncheon, at which the prizes will be distributed, is being held at Odennino's on Wednesday, February 21. Jos. Friedman, managing director of Columbia, will personally present the prize-winning cheques.

Patrons Promise Blood

MORE than 3,000 blood donation forms were completed by patrons of the Empire, Huddersfield, during the period when "The Story of Dr. Wassell" was shown. This excellent response was largely due to the initiative of Manager B. Earnshaw, who secured the co-operation of the St. John Ambulance Brigade, West Riding of Yorkshire.

Two displays of blood plasma, etc., were made within the kinema, one of them showing a blood donor reclining on a coach and attended by members of the St. John Brigade.

Letters were received from the Assistant Commissioner for the S.W. Area (West Riding Yorkshire) St. John Ambulance Brigade and the M.O.H., Huddersfield, thanking Mr. Earnshaw for his interest in blood donations.

COLUMBIA'S BIG FORCES STUNT

For "Together Again"

Columbia has just completed arrangements for one of the biggest publicity campaigns ever undertaken for any film. "Together Again," starring Irene Dunne, Charles Boyer and Charles Coburn, at the Tivoli has been accorded this nation-wide publicity tie-up.

On St. Valentine's Day (yesterday) 1,000 men on leave from the battlefronts were literally "together again" with their wives and sweethearts at a special afternoon screening at the Tivoli, when, at the invitation of the *Evening News*, Columbia and G.-B., they were reunited, after months, and, in some cases, years of separation.

Margaret Lockwood acted as hostess. The screening, which was given front page Press publicity throughout Great Britain, provided "Together Again" with the admirable newspaper coverage. All G.-B. London and suburban theatres carried double-crown posters announcing the special performance.

In addition to the widespread publicity in the *Evening News* and allied publications, amounting to several million copies, posters were exhibited on leave ships, leave trains, embarkation and arrival stations and Service clubs, telling the Forces where to apply for their tickets. The men were photographed at the theatre. They were given newspaper copies as they left, together with a souvenir booklet, including stills from the film.

SAVE WASTE PAPER

NEWSAGENCY
TODAY
DICK POWELL
TOMORROW'S HEADLINES
YOU
YOU CAN'T
DICK POWELL
It Happened Tomorrow

A novel method employed by Manager J. Walker to exploit IT HAPPENED TOMORROW (United Artists) at the Super, Oxford

RELEASES FOR MARCH 5

Compiled by A. W. OWEN

THIN MAN GOES HOME (M-G-M)

CERT. A. Length 9,032 ft. Reg. No. F.7946. Reviewed in KINE. February 1, 1945.

STARS.—William Powell, Myrna Loy.

ATMOSPHERE.—Murder mystery comedy-melodrama, how a sleuth and his wife unravel a baffling plot in their home town.

ORGAN.—"Egmont," Overture (excerpts), Beethoven (N.C.), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.1925 by the B.B.C. Symphony Orchestra.

THE WOMAN IN THE WINDOW (RKO-Radio)

CERT. A. Length 8,922 ft. Reg. No. F.7911. Reviewed in KINE. January 4, 1945.

STARS.—Edward G. Robinson, Jean Bennett.

ATMOSPHERE.—Crime melodrama covering the breathless complications which follow a self-defence killing committed in compromising circumstances by a university professor.

ORGAN.—"Finlandia," Symphonic Poem, Sibelius (Chester), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Dr. Sargent and Symphony Orchestra.

MARSHAL OF GUNSMOKE (G.F.D.)

CERT. U. Length 5,279 ft. Reg. No. F.7606. Reviewed in KINE. September 14, 1944.

STARS.—Tex Litter, Russell Hayden.

ATMOSPHERE. — Fast-moving outdoor comedy - melodrama, a stalwart sheriff's tough assignment in a lawless city.

ORGAN.—"Ruy Blas" Overture, Mendelssohn (N.C.), finale allegro movement only, with adaptation from the orchestral piano-conductor copy.

NON-SYNC. As organ, recorded on H.M.V. D.B.2365 by the B.B.C. Symphony Orchestra.

FATHER IS A PRINCE (Warner)

CERT. A. Length 5,015 ft. Reg. No. F.7185. Reviewed in KINE. March 30, 1944.

STARS.—Grant Mitchell, Nana Bryant.

ATMOSPHERE. Domestic comedy-drama, describing the rehabilitation of a much-married man who values money more than his family's happiness.

ORGAN. — "Vanity Fair," Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

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Another Organ is Crossed off the "Silent" List

TWO months ago Manager Gifford received permission from his H.O. to reopen the organ at his theatre, the Empress, Hackney, as he had secured an organist in Allan Raymond, who had been discharged from the Services.

The experiment has been an unqualified success in every way. The organ has quickly become a feature, is used regularly and has become extremely popular with the patrons. Allan Raymond was organist at the Southampton Civic Centre and the Odeon Theatre in that city until he joined the R.A.M.C. at the outbreak of the war. He also had a good deal of previous experience both with the G.-B. and A.B.C. circuits. I stayed to hear him play his "opening house" recital which was very contrasted both in character and registration, and showed up this effective Compton model to advantage. Extracts from his organ interlude to be played twice during the day formed the basis of the recital I heard. The chief items were favourite songs of Bing Crosby, such as "Irish Lullaby," "Going My Way" (this, by the way, was the film being shown), "Swinging on a Star" and "You and I." In contrast to this light fare the Bach "Ave Maria" and a short pot-pourri of airs from Bizet's "Carmen" completed the menu of this satisfying musical lunch. I feel certain that Manager Gifford's venture is justified, and I sincerely hope now the organ is again in use we can permanently cross it off the "silent" list which is, I am glad to say, slowly but surely decreasing in number, and once "peace comes along" will in the vast majority of cases disappear in a very short period.

A. W. O.

Promoted to Manager

Arthur Grosvenor, chief operator for the past two years at the Elite (A.B.C.), Middlesbrough, has been promoted manager operator at the Plaza, Stockton.

What the Guest Organists are Playing—No. 2

MOLLY AND ROBBIE CLEAVER AT HARROW

WHEN I heard from Manager Dimmock that Molly and Robbie Cleaver were his guests at the Granada, Harrow, and had brought along a new joint organ interlude I gladly went along to hear the Wednesday evening show.

Guest organists have been a bit scarce on the Granada circuit lately, and believe me, they have been genuinely missed in several theatres, but in none more than at Harrow. Robbie Cleaver opened the interlude by a mike announcement that he would play the "Orpheus in the Underworld" Overture, which is probably the "best-seller overture" of the B.B.C. It is quite good entertainment to hear it over the air, but it is more pleasant still to see and hear it played in a kinema when the organist takes the care and trouble to present it with faithful orchestral registration and tone colour. It was faultlessly played, listened to by a capacity house with intent interest and vigorously and deservedly applauded.

As the stage curtains opened, Molly was at the illuminated piano in a rich curtain background with artistic lighting effects. A special concert arrangement of "Deep Purple" was the first duet item, followed by Schubert's "Ave Maria" in perfect cameo form. Then a touch of intimate humour at the piano followed as Molly started playing a Czerny 101 exercise Robbie got on the stool at the bass end and the solo become a love duet with daring variations, and with arms entwined, which only allowed two hands on the keyboard; the house thoroughly enjoyed this bit of by-play. Then we had the "18th Century Drawing Room" as a duet in ultra-modern style with variations *ad lib.* As a finale there was more serious musical fare in the presentation of the piano concerto from the film "Phantom of the Opera," known as the "Lullaby of the Bells," with scenic film backgrounds and artistic lighting effects. Piano and organ blending together while tubular bell effects from the latter brought out the extreme beauty of the melodic themes, until in the final scene the bells peal out the great "Peace on Earth" theme in a full carillon with full organ and piano ensemble. I have made many visits to this house but have never heard such genuine and sustained applause. What an example of the closest co-operation without which such a presentation is impossible. The credit must not only go to the artistes who brought this fine presentation, but also to the electricians for their synchronised lighting effects and, of course, last but by no means least, the managerial showmanship in stage backgrounds, etc. I wish some of the other organists on this and other circuits would produce similar recitals, with similar aspirations to make the organ a real asset. I am certain pianists can be provided. Continued hard rehearsals, much thought and, of course, experience are necessary, but once achieved the public *do* respond and always will to good musical entertainment.

A. W. O.

Guest Organist—No. 3

HAROLD COOMBS was "at home" this week at the Regal, Kingston, prior to a "guest" tour starting next week at the Ritz, Oxford, to be followed by the Forum, Birmingham, and the Ritz, Leeds, presenting specially featured recitals which have been arranged as a publicity campaign for certain star film presentations. He is A.B.C.'s ace guest organist, and the tour should be of much interest. His interlude at Kingston had a dual purpose in view. In the first place, it was a new type of competition for the patrons and required a triple memorisation which would certainly have set me guessing and probably floored me completely.

This was the idea in detail. The organist stated that he would play certain theme songs from the Warner films recently shown in the theatre. Some of the words were shown on slides, but the audience had three matters to consider: (*a*) The name of the tune, (*b*) the title of the film, (*c*) the names of the principal stars in the film. Season tickets for a month were a sample of the prize lists. Having got so far in the recital a new feature was introduced to give advance publicity to the screening of "Shine On Harvest Moon" next week. The three featured theme songs, "So Beautiful," "Time Waits for No-one" and "Shine On Harvest Moon," were played with screen words to make both tunes and words familiar.

In these days when publicity is such an expensive and difficult proposition, such an interlude is justified, especially as it is not Harold Coomb's policy to use slides for interludes except in very small exceptions. There was no attempt at direct community effort and every number was presented with well-contrasted registration and experienced showmanship. Here's good wishes for the provincial tour

A. W. O.

For MANCHESTER, BIRMINGHAM, NEWCASTLE:

Branch Managers with first-rate sales qualifications and who can refer to well-established record in the districts named, required immediately by leading independent film renting organisation with new first-class star product. The positions carry excellent incomes consisting of salaries, expenses and commission. Permanencies and post-war prospects. Only gentlemen who can fulfil the qualifications need apply. Applications will be treated as strictly confidential. C Box 3000, "Kinematograph Weekly."

PROVINCIAL TRADE SHOWS

Continued from page 46

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY	STARS.	CERT.
			NOTTINGHAM.			
Tues., Feb. 20	10.15 a.m.	Carlton	Music for Millions	M-G-M	Margaret O'Brien ...	—
Wed., " 21	10.30 a.m.	Carlton	None but the Lonely Heart ...	RKO-Radio ...	Cary Grant	—
			SHEFFIELD.			
Tues., Feb. 20	10.30 a.m.	Union Street ...	National Barn Dance	Paramount ...	Jean Heather ...	—
Wed., " 21	10.30 a.m.	Union Street ...	Riding High	Renown	Claude Dampier ...	—
" " 21	10.30 a.m.	Cinema House ...	Double Exposure	Paramount ...	Chester Morris ...	A
Thur., " 22	10.45 a.m.	Picture Palace ...	My Buddy	British Lion ...	Donald Barry ...	A
Fri., " 23	10.45 a.m.	Cinema House ...	Guest in the House	United Artists ...	Ann Baxter	A
" " 23	10.45 a.m.	Picture Palace ...	Man from Music Mountain ...	British Lion ...	Roy Rogers	U

FORTHCOMING TRADE SHOWS

LONDON.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Feb. 15	11 a.m.	Rialto	Love on the Dole	Anglo-American	Deborah Kerr	A
Fri., ,, 16	11 a.m.	Rialto	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 16	11 a.m.	Crown Theatre	Bob's Your Uncle	Sherwood	—	—
Mon., ,, 19	2.30 p.m.	G.B. Theatre	High Command	Renown	James Mason	—
,, ,, 19	11 a.m.	Rialto	My Buddy	British Lion	Donald Barry	A
Tues., ,, 20	11 a.m.	G.B. Theatre	Riding High	Renown	Claude Dampier	—
,, ,, 20	10.30 a.m.	Odeon Leics. Sq.	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 20	10.30 a.m.	Own Private Th.	Singing Sheriff	G.F.D.	Bob Crosby	—
,, ,, 20	11 a.m.	Rialto	Man from Music Mountain	British Lion	Roy Rogers	U
Wed., ,, 21	10.30 a.m.	Rialto	Youth Runs Wild	RKO-Radio	—	—
,, ,, 21	11 a.m.	G.B. Theatre	Captain Caution	Renown	Victor Mature	—
,, ,, 21	10.45 a.m.	Studio One	Flame of Barbary Coast	British Lion	John Wayne	A

BELFAST.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	Ritz	The Man from Morocco	Pathe	Anton Walbrook	A
Thur., ,, 22	10.30 a.m.	Imperial	Frenchman's Creek	Paramount	Joan Fontaine	A

BIRMINGHAM.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Mon., Feb., 19	10.30 a.m.	Scala	Music for Millions	M-G-M	Margaret O'Brien	—
Tues., ,, 20	10.30 a.m.	Scala	Can't Help Singing	G.F.D.	Deanna Durbin	—
,, ,, 20	10.45 a.m.	Futurist	My Buddy	British Lion	Donald Barry	A
Wed., ,, 21	10.45 a.m.	Scala	One of Our Aircraft is Missing	Anglo-American	Eric Portman	U
,, ,, 21	10.45 a.m.	Futurist	Man from Music Mountain	British Lion	Roy Rogers	U
Thur., ,, 22	10.45 a.m.	Scala	Love on the Dole	Anglo-American	Deborah Kerr	—
,, ,, 22	10.45 a.m.	Futurist	Flame of Barbary Coast	British Lion	John Wayne	A
Fri., ,, 23	10.45 a.m.	Scala	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 23	10.45 a.m.	Futurist	Faces in the Fog	British Lion	Jane Withers	A

CARDIFF.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	Odeon	Waterloo Road	G.F.D.	John Mills	A
,, ,, 20	11 a.m.	Empire	3 is a Family	United Artists	Marjorie Reynolds	A
Wed., ,, 21	10.30 a.m.	Olympia	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 21	10.45 a.m.	Odeon	One of our Aircraft is Missing	Anglo-American	Eric Portman	U
Fri., ,, 23	11 a.m.	Empire	Dangerous Journey	United Artists	—	U
,, ,, 23	10.45 a.m.	Odeon	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 23	10.45 a.m.	Park Hall	My Buddy	British Lion	Donald Barry	A

GLASGOW.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	La Scala	Guest in the House	United Artists	Ann Baxter	A
Wed., ,, 21	10.30 a.m.	Regal	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 21	10.45 a.m.	Picture House	Dangerous Journey	United Artists	—	U
,, ,, 21	10.45 a.m.	Cranstons	One of our Aircraft is Missing	Anglo-American	Eric Portman	U
Thur., ,, 22	10.40 a.m.	La Scala	Together Again	Columbia	Irene Dunne	A
,, ,, 22	10.45 a.m.	Picture House	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
,, ,, 22	10.45 a.m.	Cranstons	Love on the Dole	Anglo-American	Deborah Kerr	A
,, ,, 22	10.45 a.m.	Cosmo	My Buddy	British Lion	Donald Barry	A
Fri., ,, 23	10.45 a.m.	Cranstons	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 23	10.45 a.m.	Cosmo	Man from Music Mountain	British Lion	Roy Rogers	U

LEEDS.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	Tower	Strange Affair	Columbia	Allyn Joslyn	A
,, ,, 20	10.30 a.m.	Tatler	One of our Aircraft is Missing	Anglo-American	Eric Portman	U
,, ,, 20	10.45 a.m.	Majestic	My Buddy	British Lion	Donald Barry	A
Wed., ,, 21	10.45 a.m.	Tower	Carolina Blues	Columbia	Kay Kyser	U
,, ,, 21	10.45 a.m.	Ritz	Man from Music Mountain	British Lion	Roy Rogers	U
Thur., ,, 22	10.15 a.m.	Ritz	Music for Millions	M-G-M	Margaret O'Brien	—
,, ,, 22	10.30 a.m.	Tower	Behind Closed Doors	Columbia	Chester Morris	A
,, ,, 22	10.15 a.m.	Tatler	Love on the Dole	Anglo-American	Deborah Kerr	A
,, ,, 22	10.30 a.m.	Majestic	Flame of Barbary Coast	British Lion	John Wayne	A
Fri., ,, 23	10.30 a.m.	Tatler	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 23	10.30 a.m.	Ritz	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 23	10.45 a.m.	Tower	Faces in the Fog	British Lion	Jane Withers	A

LIVERPOOL.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	Palais de Luxe	One of Our Aircraft is Missing	Anglo-American	Eric Portman	U
,, ,, 20	10.45 a.m.	Forum	My Buddy	British Lion	Donald Barry	A
,, ,, 20	11 a.m.	Own Theatre	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
Wed., ,, 21	10.30 a.m.	Forum	None But the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 21	10.45 a.m.	Futurist	Captain Caution	Renown	Victor Mature	—
,, ,, 21	10.45 a.m.	Scala	Guest in the House	United Artists	Ann Baxter	A
,, ,, 21	10.45 a.m.	Palais de Luxe	Love on the Dole	Anglo-American	Deborah Kerr	A
,, ,, 21	10.45 a.m.	Majestic	Man from Music Mountain	British Lion	Roy Rogers	U
Thur., ,, 22	10.45 a.m.	Futurist	Can't Help Singing	G.F.D.	Deanna Durbin	—
,, ,, 22	10.45 a.m.	Palais de Luxe	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 22	10.30 a.m.	Forum	Flame of Barbary Coast	British Lion	John Wayne	A
Fri., ,, 23	10.45 a.m.	Forum	Faces in the Fog	British Lion	Jane Withers	A
,, ,, 23	10.45 a.m.	Trocadero	Together Again	Columbia	Irene Dunne	A

MANCHESTER.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.30 a.m.	Market Street	High Command	Renown	James Mason	—
,, ,, 20	10.45 a.m.	Gaumont	3 is a Family	United Artists	Marjorie Reynolds	A
,, ,, 20	10.45 a.m.	Theatre Royal	One of Our Aircraft is Missing	Anglo-American	Eric Portman	U
,, ,, 20	10.45 a.m.	Gaiety	Power of Justice	Columbia	Bill Elliott	A
Wed., ,, 21	2.30 p.m.	Regal	Can't Help Singing	G.F.D.	Deanna Durbin	—
,, ,, 21	10.30 a.m.	Gaumont	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 21	10.45 a.m.	Theatre Royal	Love on the Dole	Anglo-American	Deborah Kerr	A
Thur., ,, 22	10.30 a.m.	Market Street	Riding High	Renown	Claude Dampier	—
,, ,, 22	10.45 a.m.	Theatre Royal	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 22	10.45 a.m.	Gaumont	Together Again	Columbia	Irene Dunne	A
Fri., ,, 23	10.45 a.m.	Gaiety	Four Shorts	Columbia	—	—
,, ,, 23	10.45 a.m.	Market Street	Guest in the House	United Artists	Ann Baxter	A
,, ,, 23	10.45 a.m.	New Oxford	My Buddy	British Lion	Donald Barry	A
,, ,, 23	10.45 a.m.	Gaumont	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—

NEWCASTLE.

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Feb. 20	10.45 a.m.	Essoldo	Strange Affair	Columbia	Allyn Joslyn	A
,, ,, 20	10.45 a.m.	Stoll	My Buddy	British Lion	Donald Barry	A
,, ,, 20	10.45 a.m. & 3 p.m.	Own Theatre	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
Wed., ,, 21	10.30 a.m.	Haymarket	None but the Lonely Heart	RKO-Radio	Cary Grant	—
,, ,, 21	10.30 a.m.	Grainger	Captain Caution	Renown	Victor Mature	—
,, ,, 21	10.45 a.m.	Stoll	One of Our Aircraft is Missing	Anglo-American	Eric Portman	U
,, ,, 21	10.45 a.m.	Essoldo	Man from Music Mountain	British Lion	Roy Rogers	U
Thur., ,, 22	10.45 a.m.	Stoll	Love on the Dole	Anglo-American	Deborah Kerr	A
,, ,, 22	10.30 a.m.	Essoldo	Flame of Barbary Coast	British Lion	John Wayne	A
Fri., ,, 23	10.30 a.m.	Grainger	High Command	Renown	James Mason	—
,, ,, 23	10.45 a.m.	Stoll	The Common Touch	Anglo-American	Greta Gynt	U
,, ,, 23	10.45 a.m.	Essoldo	Faces in the Fog	British Lion	Jane Withers	A

Continued at foot of page 45

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

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SITUATIONS WANTED (Contd.)

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FIRST-CLASS FILM SALESMAN DESIRES TO REPRESENT MAJOR FILM RENTER; WEST OF ENGLAND TERRITORY.—S., BOX 581, KINEMATOGRAPH WEEKLY.

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SITUATIONS WANTED (Contd.)

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ORGANS

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PATENTS

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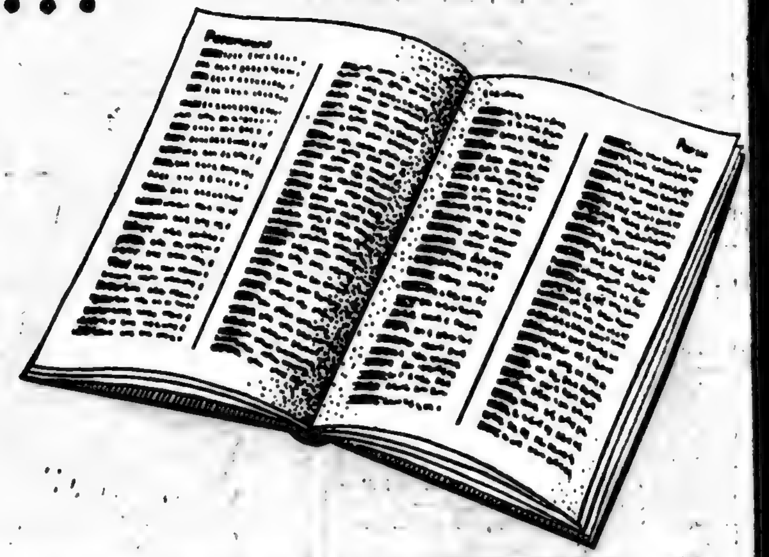

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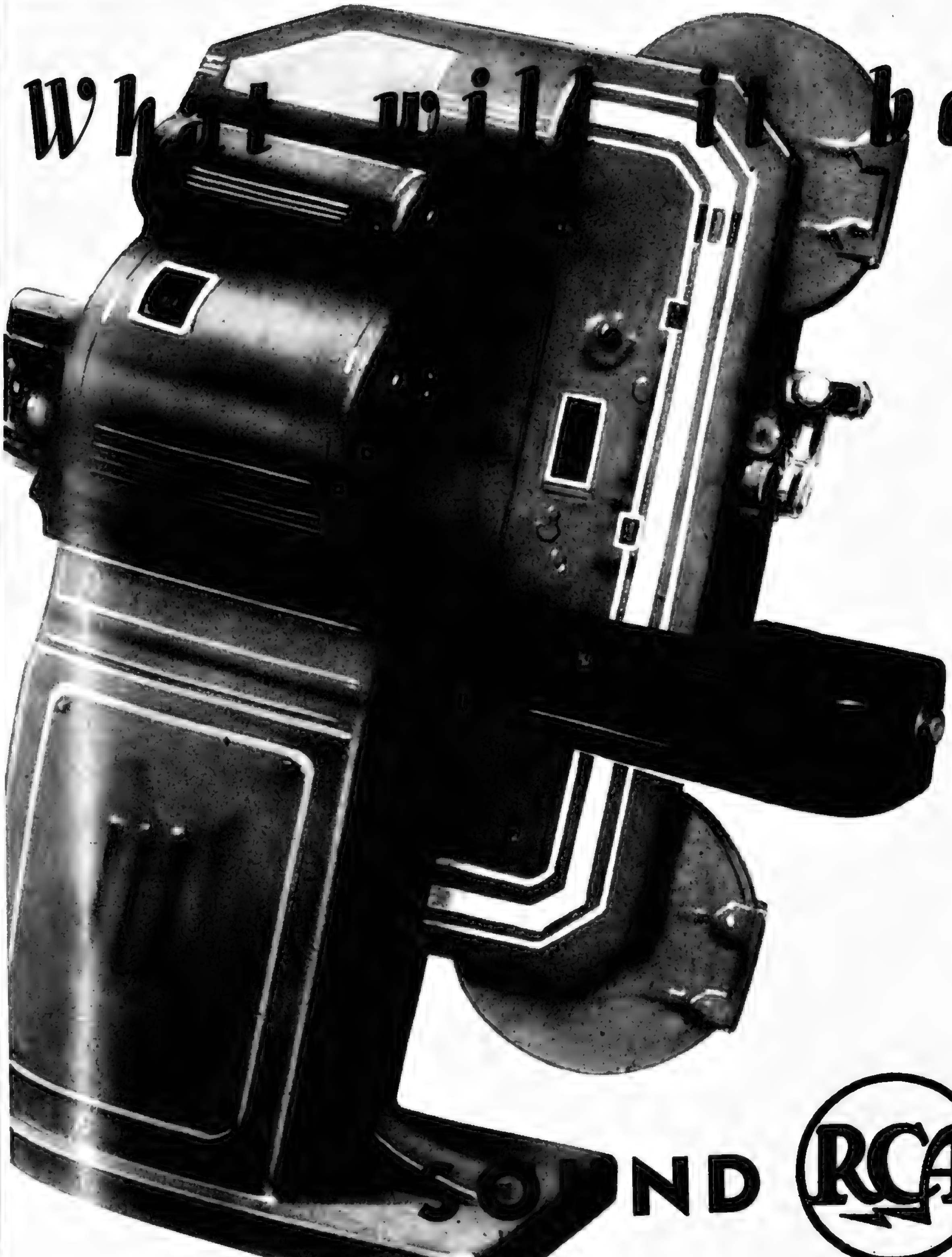
KINEMA

PRACTICE IN ARCHITECTURE AND TECHNICS

Editor: George Coles, F.R.I.B.A.

VOL. XI FEBRUARY 15, 1945 No. 115



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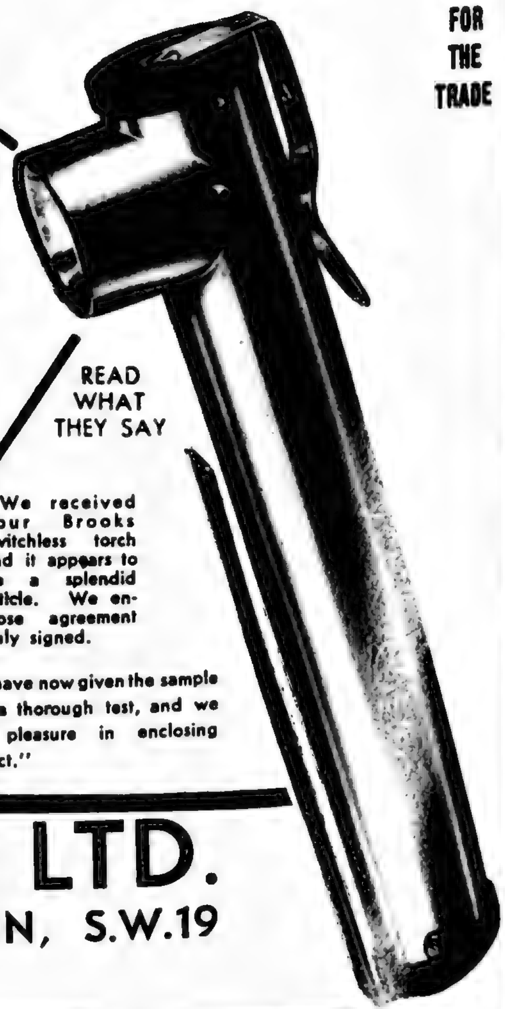

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Observations

THE absorption of many young professional men into the Forces at a time when their training and experience in their profession was about to bear fruit is being recognised, now that the war appears to be nearing its close, as a great handicap to those who were so absorbed. Attention is being drawn to the need for those who have over five years military, naval or air service behind them to be given opportunities of re-entering their professions as soon as can be managed in order that threads may be picked up and practice pursued to proficiency.

Architects were among those who had to surrender their careers, and although some were retained to assist in building factories and hutments, those who had specialised in the domestic or entertainment sphere were speedily whisked away.

It is interesting to see that the Incorporated Association of Architects and Surveyors is pressing for the early return to civil life of men able to express their activity in terms of rebuilding and for the provision of facilities for accelerating study and training courses.

Every opportunity should be afforded these men to re-equip themselves for a return to their former callings by lectures and practical work in demobilisation centres and other educational quarters.

The Association states that with a view to speeding up such study, recourse has been had to the use of film from various sources. It is anxious to obtain further information regarding any film available for training in engineering and constructional subjects, and invites the assistance of the Press to help in discovering any film which may be useful for the purpose.

THEODOLITE.

DAMAGE TO STRUCTURAL STEELWORK

Treatment of Distorted Members

By ELLIOTT HAMMETT

OWNERS of kinemas and other buildings which have been damaged by bomb explosions or by fires caused by incendiaries must frequently have wondered, as they have gazed at distorted steelwork or cracked concrete casings, what steps will have to be taken first to ensure that stanchions and beams are strong enough to bear loads such as will need to be imposed in re-erecting and restoring the building to its former use.

The question can only be answered by experts equipped with the requisite technical knowledge to pronounce authoritatively on the condition of the material and the means of effecting repair or providing additional strength by means of supporting members. A guide to the means which may have to be employed may, however, be obtained from a twelve-page pamphlet published by the Department of Scientific and Industrial Research from the Building Research Station, Watford, Herts. The publication is Note 2 of a projected series of free bulletins on various aspects of building repair, and has as its title "Repair of Structural Steelwork Damaged by Fire."

The Effect of Fire

The effect of fire upon steelwork may be that members have expanded and caused distortion, or be suffering from increased ductility or reduced strength. Moreover, a change may have taken place in the physical characteristics of the metal, rendering it unfit for employment as originally planned.

These changes are sometimes very difficult to assess, and it may be necessary to remove the more seriously damaged members for test. Such tests have to be minutely made, as there may have been sharp local differences in the severity of the fire on parts of the same member, and brittleness may have resulted.

Methods of Repair

Where only slight distortions of stanchions and beams have been caused and weakening is comparatively slight, repairs of various kinds can be undertaken, and the pamphlet shows in diagram and photographic illustration the methods which may be adopted.

It is recommended that burnt steel should be rejected except where strength is unimportant; that members which have been bent but not burned may be reused if they can be economicallly straightened, or left undisturbed if the bending is not considered to be of importance.

Unprotected stanchions will mostly need to be replaced because of local softening. Protected stanchions may not have suffered seriously enough to require repair, although bolt-heads and nuts which fix splice plates may need renewal, due to having received only slight protection from the thinner casing.

Treatment of Distortion

Distortions in stanchions may have taken place of greater or less seriousness, the opinion being expressed in the pamphlet that if deflection is not more than a twentieth in the *depth* of the section no repair is necessary; if it is not more than one-fortieth of the *width* it may be ignored; if between one-fortieth and one-half of the *width* of the section, an attempt can be made to straighten the stanchion in position. Outside such limits it will fall to be considered whether the stanchion should be replaced, strengthened, or allowed to remain in its distorted condition.

Straightening of bends normal to the major axis and removal of twist are seldom practicable. Damaged portions may be cut out and replaced, an operation which must be prefaced by giving support to beams resting upon it. *In situ* repairs include: (1) weld on steel plates and angles; (2) encasement of distorted portions in concrete; (3) relief of the stanchions' load by erecting additional stanchions either close to the damaged member or at convenient points under the beams.

Beams need not be repaired if the deflection is not more than one inch per ten feet of span; but if deflection is greater it is usually advisable to remove the girder and replace or renew it.

Rivets and Bolts

With regard to connections, rivets suffer less than bolts from the direct action of fire. Both can be tested by a sharp blow from a hand hammer. If cleats and brackets are not seriously distorted, replacing of bolts and rivets can be undertaken.

Concrete casing is a less difficult matter to deal with, and hints as to discovery of the condition of concrete disintegrated by heat and the methods of renewal are set out in the pamphlet, with illustrations of the method to be employed in different circumstances and situations.

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SCHOOL-ROOM LAY-OUT FOR FILM PROJECTION

Recommendations of B.F.I. Booklet

A SERIES of suggestions has been put forward by the British Film Institute to ensure adequate facilities for the use of visual aids in post-war schools, in a new pamphlet publication, "School Design" (one shilling). The suggestions stress the use of 16-mm. film equipment (paying particular attention to silent material), film strip projectors, the extensive use of rear projection and comments on the availability and reduction in costs of post-war equipment.

The main points of the publication are as follows:—

Visual methods, which have always had a place in education, are admirable for classroom film projection, particularly for infants of low verbal ability and for use in school halls as "background" film material.

Facilities Needed

The development of visual aids demands static exhibition material and facilities for daylight projection (windows on one classroom wall only and classrooms of an oblong design), and there should be consideration for adequate electrical supply (200-250 volts A.C.) with converters for "uncommon" supply areas. Good acoustics and a building open to modification for television and stereoscopic projection is also desirable.

Rear Projection Design

By rear projection on to a translucent screen there is less need for a completely darkened room, reducing black-out costs and securing adequate ventilation.

The B.F.I. suggest the construction of a projection room, three sides of which are adjacent to two lecture rooms (left and right) and the school hall (centre). The "box" is equipped with a film and a slide projector, which (by adjustable prisms) can both project through the ports in the three walls on to translucent screens.

The largest of these screens is provided in the school hall (8 ft. by 12 ft. or larger). The projection room is arranged so that it is at the rear of the stage and a screen can be lowered from rollers in front of the stage proscenium, and film or slide rear projected. This three-sided "box" should contain a miniature screen for private viewing, monitor speaker and adequate electrical connections.

Cupboard Kinema

The second ingenious method consists of a cupboard space being constructed behind the wall blackboards of a classroom. The projector (or slide lantern) is placed at the left of the cupboard and projects on to a mirror on the rear right-hand side wall, which reflects a back-projected image on to a translucent screen in the front right-hand side of the cupboard. The screen can also be used by a teacher from the centre of the room with an epidiascope.

Projecting in a small room can be done by throwing the image on to a mirror on the opposite wall and placing the screen on the wall a few feet to the side of the projector.

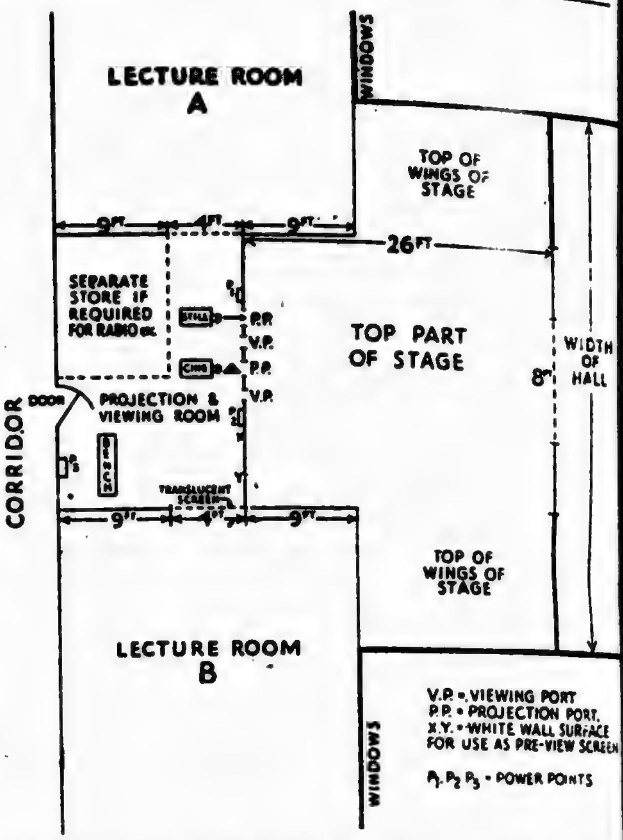
Types of Equipment

The recommendations of equipment suggest the use of 16-mm. projectors because of their financial economy and freedom from legal restrictions and indicates the use of a diascope for standard slides (3¼ in.), a film strip lantern, possibly an epidiascope, a micro-projector of high light output and 16-mm. kine projector and portable sound machine for emergency work and documentary material.

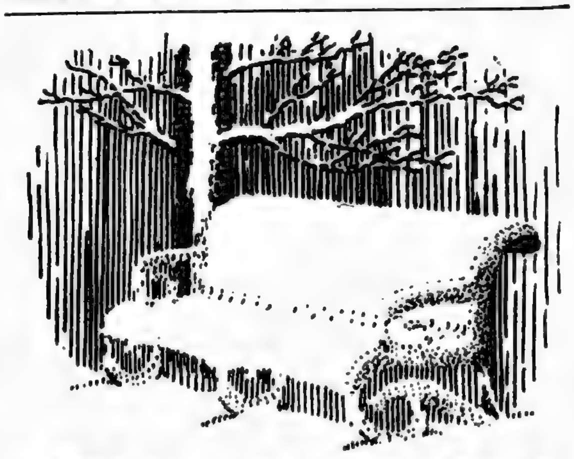
Silent projectors are cheaper, the writer indicates, and "most teachers wish to make their own commentaries," sound often reducing the flexibility of the film matter. On the other hand, natural sound, as opposed to commentary, is an advantage in some films. and while a sound machine can project both sound and silent films, a silent machine can only be used with silent films.

Equipment must be provided together with central L.E.A. arrangements for servicing and adequate allocation for film hire. With respect to costs, the pre-war cost of a good silent projector for films was less than that of many epidiascopes, the capital cost of the suggested battery of projectors for a school of 450-550, being only about double the yearly allocation for books and material now made by a progressive authority.

In the appendices the recommendations detail the methods of lateral inversion in projection, tabulate the size of picture image and give statistics of the brightness of the picture. An addendum gives particulars of the Government's recent notes on standard construction for schools with comments on the subject under discussion.



Suggested lay-out of projection and lecture rooms in schools from the B.F.I. publication



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THEATRE LIGHTING PROBLEMS

Instructive Address by L. G. APPLEBEE

A PAPER on "Some Installation, Maintenance and Operating Problems of Theatre Lighting," was read by L. G. Applebee, F.I.E.S., of Strand Electric, at the January meeting of the A.S.E.E.. He said that in the carbon filament lamp days the load on the stage plugs was considerably larger than was the case to-day, and although the load had dropped from about 20 amps to 10 amps, the size of the plugs and sockets remained the same. There were two reasons for this, because it had become a standard, and apparatus travelling from theatre to theatre was thus, from a connection point of view, interchangeable and because although the connected load was small the plug portion must be mechanically strong.

L. G. APPLEBEE

The general practice in the professional theatre or playhouse was to instal the plugs below the stage floor with the metal tap let into and flush with the floor immediately over the sockets, the trap being fitted with a slot for the trailing cables which feed the stage portable apparatus.

It was frequently found that the sockets were fitted in a most inefficient manner, the live sockets themselves pointing straight upwards. The lid of the trap should be self-closing, and the sockets should not be installed directly under the lid or opening of the trap, but under the stage within reach of the operator's sight and hand, with the socket pointing horizontally or at an angle of 45 deg. to allow easy access. Stage plugs were usually wired in a three and four colour system, and frequently as many as four sockets were fitted to each trap position. In a good-class installation, therefore, a small 15 watt pigmy sign type lamp was fitted with a shade to direct the light into the sockets, so that in a "dark" change the operator could see which plug he was connecting.

Differential Pins for D.C.

In the case where a D.C. supply for the use of arc lanterns was provided, the plugs and sockets were fitted with differential pins so that the polarity could be ensured, and also so that an arc lamp could not be connected to the ordinary A.C. lighting. Arc lamp sockets should never be fitted in the same trap as the A.C. lighting plugs, but should have their own trap with the word "arc" cast on the lid.

The tendency was to instal too few orchestra plugs. The minimum should be 20, so that with two musicians to each stand an orchestra of 40 could be accommodated. There should not be more than 10 plugs to a fuse, and they should be fitted well up the wall to prevent the bandsmen kicking them with their feet. Half the sockets should be on the stage wall side and half on the audience side of the pit. All should be three-pin, and the orchestra stands could be earthed. The lamps used in the orchestra stands should not exceed 25 watt and should be pearl. The reason for the small wattage lamp was to restrict as far as possible the amount of reflected light from the music to the audience.

Architects' Footlight Demands

The question of the correct position of the footlights often arose with the architect who pleaded or demanded that the top of the footlights must not rise above the stage floor. This he asked without any consideration of the effect on the stage lighting. For, if the point source of light was allowed to be below the level of the floor, a rising shadow towards the back of the stage would result. The method of connecting the footlights was often carried out with little thought. In the majority of cases the holders were in a trough at the back hidden from the audience by a screen or board. Some electrical experts placed the footlights in position and then proceed to bond the conduit to the end of them. The obvious thing to do was to have long tails in "Greenfield" which connected to a connector box under the stage. The footlights could then, if desired, be lifted out on to the stage for maintenance purposes.

Spot lanterns were usually placed in the No. 1 batten position on each perch, possibly on the front of the circles or in the roof void. In each case connections should be by means of a plug and socket adjacent to the lantern. In all cases the spot lanterns should, if they could, be fixed in the roof or on a convenient cross-beam stuck at 45 deg. down towards the stage. When spot lanterns were built into the circle fronts, forced ventilation in the form of an exhaust should be provided.

It was forbidden under the Cinematograph Act, 1909, to instal any resistance above 2k-watts in the projector rooms. If, therefore, dimmers were required to be operated by the bio room staff, such as the auditorium lighting or to control the colours in the footlights and battens, they must be accommodated outside the bio enclosure.

ARCHITECTS AND LIGHTING EXPERTS CONFER

On Tuesday, February 27, at 5.30 p.m., in the hall of the Institution of Mechanical Engineers, Storey's Gate, St. James's Park, S.W.1, a joint meeting of the Illuminating Engineering Society and the Royal Institute of British Architects will be held, when an address will be given by Dr. J. W. T. Walsh on "The Relationship Between Interior Design in Building and Artificial Illumination." The paper will be followed by a discussion.

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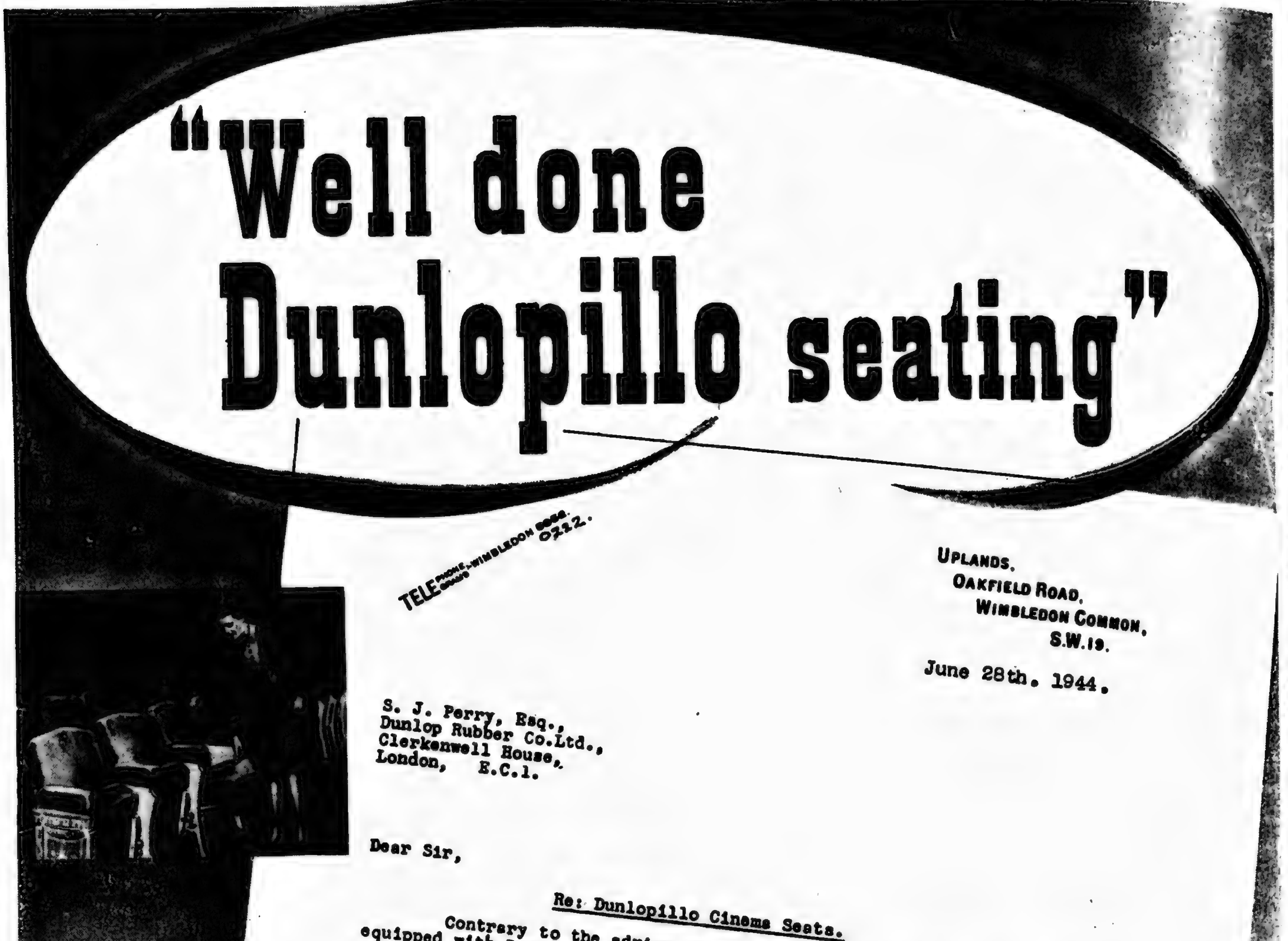
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June 28th. 1944.

S. J. Perry, Esq.,
Dunlop Rubber Co.Ltd.,
Clerkenwell House,
London, E.C.1.

Dear Sir,

Re: Dunlopillo Cinema Seats.

Contrary to the advice of others, I tried out a sample of 250 seats equipped with Dunlopillo at my Morden Theatre (now Odeon, Morden) opened to the public in 1932. I was so impressed with the results that I decided to equip all the seats of my Forum Ealing Theatre numbering 2,230 with your material. The Forum Ealing was opened early in the year 1934 and has the distinction of being the first Cinema Theatre in the world to be so equipped througnout.

A co-exhibitor who'is seeking ideas for Post War seats and repairs asked me recently what my experience had been, with what then could only be described as an experiment, and from visits made I found the Morden Dunlopillo seats, after twelve years, were still going strong, whilst some of the ordinary steel sprung seats had been renewed. The seats at Ealing, after ten years hard wear, were in good trim, had lost none of their resiliency and were acclaimed a great success.

I consider that the Cinema seats padded with Dunlopillo are the last word in comfort, they give a much longer life, having no wire springs to press through the fabric, and as the plush covering contacts the Dunlopillo material, there is no room for the accumulation of dust or insects therefore are hygienic and save much cleaning.

I feel sure you will be pleased to have this report, the earliest one possible since the inception of Dunlopillo Cinema seating started.

Yours faithfully,

H. A. Yapp

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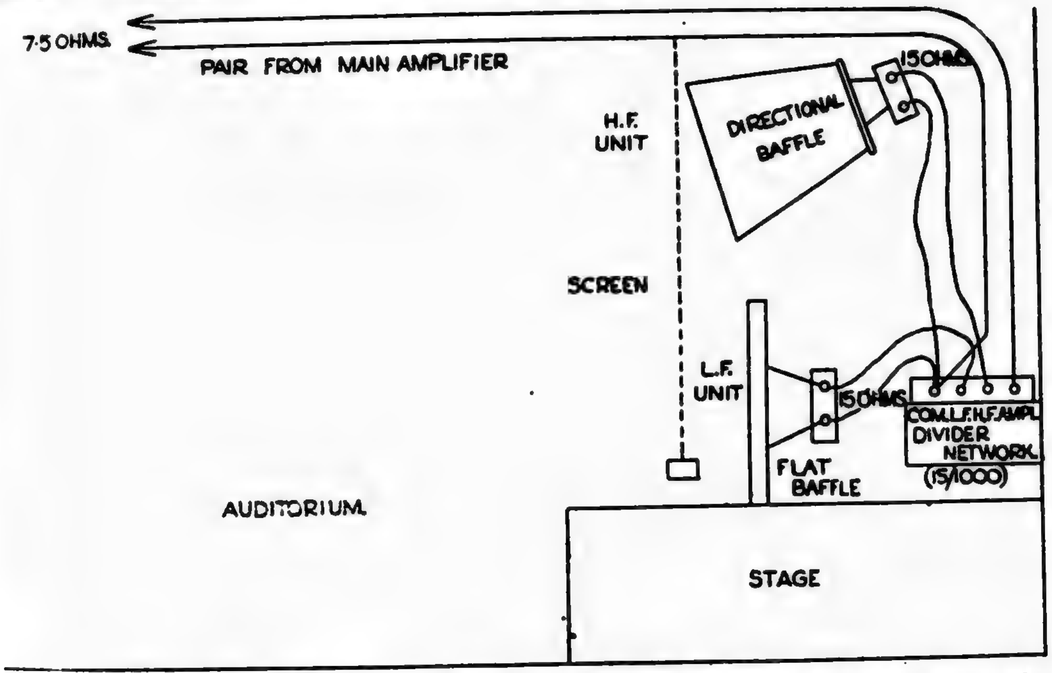
A TWO-WAY SPEAKER SYSTEM

Its Employment in the Kinema

By H. W. HASTINGS-HODGKINS

THE term "two-way speaker system" is rather loose. One pictures two loudspeakers—back to back—distributing sound in opposite directions. This is not what is meant, of course. For the lack of something better, the term is used to describe a sound-distributing system in which the speakers are divided into two adjacent groups, one group to handle the high-frequency sound, *i.e.*, the treble, and the other, the bass or low notes.

The advantages of such an arrangement are so many that this system of distribution is an important part of all modern sound-kinema equipments. One of the best features is that individual loudspeaker cones are made to respond to a part only of the frequency scale. It is very difficult to design a loudspeaker to give faithful reproduction from 30 to 8,000 cycles, since one of the basic requirements for good bass reproduction is a large, free-moving cone, most of which will respond to frequencies below 1,000 cycles; if the same cone is expected to handle frequencies from 3,000 to 8,000, only a small part of it (that adjacent to the moving-coil, at the centre of the cone) will be effective.



This causes various other undesirable effects, such as the beaming of the H.F. component, peaks and resonances, phase cancellations, etc. If, however, we have specially designed H.F. and L.F. speakers, working on that portion of the frequency scale for which they are suited, most of these troubles are avoided.

Mounting L.F. Speakers

Another advantage of the two-way system is that horns and baffles can be less of a compromise. The L.F. speakers can be mounted on a large baffle, usually in the form of an acoustic labyrinth, further to reduce resonances. On the other hand, horn-type directional baffles or multicellular horns are preferred for the H.F. units, so that the beaming effect of the H.F. component can be applied to the solution of acoustical problems within the auditorium.

Some spreading of the beam is, of course, requisite, and this is obtained, in the case of the directional baffle, by loading the speaker cone with close-fitting baffles of special design. In the multicellular horn, the beam is split up in the horn cells and directed over a wide area.

As hinted earlier, the two-way system is of great help in acoustic problems, as the H.F. sound can be "beamed" on to the audience, so that little sound is reflected away to cause echoes. It is this "H.F." also which gives definition to speech. As we have seen, the two-way system makes it possible to distribute the H.F. beam equally over the auditorium seating, thus ensuring high quality sound throughout.

"Loudspeaker Divider Network"

It will be obvious that, in order to feed the two groups of speakers, some arrangement must be made to split the output from the amplifier into high and low components.

The device used for this is commonly known as a "Loudspeaker Divider Network," and is a combination of high and low pass filters. The design of these is complicated, and will not be discussed here; it will be sufficient to explain that they are combinations of condensers and chokes in which full use is made of the fact that a condenser will pass H.F. more readily than a choke, and that, in the case of L.F., the situation is reversed. These networks are so designed that a run on the musical scale, say, from two octaves below middle "C" to two octaves above, would pass smoothly over from the L.F. to the H.F. speakers without any reduction in power, or "dips."

The actual frequency on the scale where, for instance, the L.F. speakers start to fade out and the H.F. units to take over, is known as the "Cross-over Frequency," and may be anywhere between about 400 cycles and 1.500 cycles, or even higher, according to the requirements of the design.

From what has been explained, it will be obvious to exhibitors that conversion to this form of speaker system is desirable, if an older system is now in use. In the case of equipments under contract, it might be possible to arrange for conversion with the company concerned, although the equipment position, admittedly, is very difficult. In the case of small halls, where the sound-reproduction equipment is owned by the exhibitor, free of all contracts, it is not by any means impossible to carry out a conversion without outside aid. The arrangement outlined in the sketch, although not up to the standard of a properly designed two-way system, retains enough of the advantages of such a system to make it well worth while in small halls.

Naturally, a minimum of two speakers will be required, they should be of the same speech-coil impedance, and not less than 15 ohms. If the impedance is not known it can be estimated by taking the D.C. resistance of the coil, checked by means of a multi-range meter, and adding about 50 per cent., *i.e.*, if the speech coil reads 10 or 11 ohms it will have an "impedance" of 15 ohms. A large cone moving-coil unit should be selected for the L.F. unit, mounted on a solid flat baffle, four to six feet square. The H.F. speaker should be a horn type, if possible, although a medium sized cone in a square horn-shaped baffle is quite good for this job.

As regards mounting, the L.F. baffle can rest on the stage, as illustrated, but the H.F. unit should be slung above, and tilted downwards, so that the H.F. beam is concentrated on the auditorium seating.

It will be necessary to purchase a divider network, but this is not an expensive item. Suitable networks can be had from Sound and Scene Services, Ltd., of 145, Wardour Street, London, W.1; when ordering, the speech coil impedance should be stated, the output impedance of the amplifier and also the cross-over frequency desired.

Arriving at Speech-Inductance

We have already explained how to arrive at the speech-coil impedance; if the speaker measured is that originally installed with the amplifier it follows that the amplifier output impedance is (or should be) the same. As for a suitable cross-over frequency, it may be taken that 1,000 cycles is the best for this application, since the speakers are not specially designed units. The selection of this frequency has the additional advantage that the "work" is more evenly divided between the two units, thus making for greater overall efficiency.

Connecting up should not present any difficulty as the purchased network will have marked terminals for the input from the amplifier, also for each of the two speakers. The "phasing" of the two speakers is best arrived at by trial. Connect them up and listen to the result on speech. Then try reversing the connections to one of the speakers, and it should be easy to decide which way round gives the most pleasing results.

Continued on page xix

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MUSICAL TASTE OF FILM PATRONS

An Australian Visitor's Views

By A. W. OWEN

I WAS speaking the other day to an Australian temporarily in this country on the appeal of organ music in British kinemas. He had been visiting theatres in various parts of Great Britain and noting differences in audience response to pictures and musical interludes. In his own antipodean country the kinema organ is almost unknown, the Australian being a 100 per cent. fan of the pictures and needing no change from the screen.

British Audiences' Preference

My Australian friend noticed in England that in those kinemas where an organ interlude formed part of the programme the audience turned to it with zest when the performer had good executant ability and gave a touch of novelty or cheeriness in his microphone introductions. He had also, it must be admitted, some sharp criticism to utter of some performances which were little more than keyboard and tab manipulation.

I suggested to him that Australia had not had opportunities of appreciating organ music and that if the organs were introduced there audiences might show that keen interest which the English audience exhibits, to which he replied that in England there seemed to be very few first-class organists, and that being so there would be fewer still in Australia.

My rejoinder was that this was an unfortunate time in which to estimate musicianship, and pointed out that many of the best of our organists were serving with the Forces.

Keep Standards High

The conversation had one good point in that it set me thinking again over the whole subject of the musical side of the kinema programme after the war. If it is true, as the Australian visitor asserted, that there is a lively appreciation of music in the programme, then that music ought to be as good as possible and reach a standard as entertaining and satisfying as the picture—or pictures—forming the bulk of the programmes.

The question what is the kind of music which entertains and satisfies can be answered in different ways according as the audience is educated in a musical sense. In some areas, where a musical tradition has been built up, it may be assumed that a good proportion of kinema patrons will respond to a higher standard of music than in districts which have been neglected in this respect. Where this is so the kinema organist should make himself aware of preferences for this or the other composer and see to it that his contribution to the programme does not become a travesty of the composer, but by careful registration bring out the particular qualities of whatever item is chosen.

I am assuming here that the executant is a real organist with years of training in organ playing behind him and not merely a pianist who has transferred his affections for the sake of popularity to the kinema organ. If he is just a pianist I would urge that he listens to a broadcast of one of the masters of the kinema organ and to mark the way in which the various effects are obtained.

It should be the aim of every organist not to rest content with satisfying the audiences with the tunes they already know, but to introduce others—in ever such small doses—until a liking has been developed for the newer contribution.

Organ Competing with Film

This principle might also operate in those kinemas where hitherto nothing but jazz or swing or community singing has been the rule. To depart suddenly from such programmes to the other extreme would be to forfeit all the goodwill which has been built up by these types of music; but I may perhaps introduce another opinion of my Australian friend, that the kinema organ doesn't score with dance music. "The film recording does it ever so much better," was his conviction, "and it is best left to the sound track to do the job it does so well."

The reason for his belief is, of course, that the recordings are made by a real orchestra and that, although the organ provides a different sort of tone for dance music its orchestral imitation, good though it is, does not possess the sparkle of the orchestra.

The Special Interlude

I have frequently mentioned the attractiveness of a double performer act—piano and organ—in places where two sympathetic players are obtainable; when we get our organists back from the Forces it ought to be possible to have more of these double turns; properly prepared and rehearsed with an eye to keeping the contribution on the bright side such offerings will merit and receive warm applause.

Good for the Box-office

Lest there be any who say "The organ means nothing to my box-office," I should like to add that I was recently speaking to the manager of a kinema who features a guest organist once a month, and was told by him that the announcement of the guest organist in his publicity means an increase of nearly 20 per cent. extra in his takings.

I think the conclusions which we may draw from the foregoing are that a musical public can be cultivated provided thought and planning are employed as well as musical ability.

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A new association of sign manufacturers has been formed bearing the title the Electrical Sign Manufacturers' Association (E.S.M.A.).

The association, which represents 90 per cent. of the pre-war manufacturing capacity for electrical signs, takes the place of the Electrical Section of the Master Sign Makers' Association.

Aims of the new organisation are to consolidate interests and promote good understanding between members. To provide Government departments and public bodies with facilities for conferring with, and ascertaining the views of, electrical sign manufacturers, and to promote a high standard of quality, design and workmanship.

The first chairman of the association is S. D. Moyse (Claude-General Neon Lights, Ltd.), and the vice-chairman is A. E. Beadnell (Elders Walker and Co., Ltd.).

The offices of the association are at 36, Kingsway. London. W.C.2 (Holborn 0502). Communications should be addressed to the secretary, W. E. Babb.

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U.S. West Coast Plan

The possibility of erecting pre-fabricated buildings of all kinds and not merely confining the plan to dwelling-houses has gone so far in America that the Fox West Coast subsidiary of 20th Century-Fox has plans for pre-fabricated steel-walled theatres for the post-war period. They will be erected as populations move away from war manufacturing areas to new dwelling centres.

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KINEMA TECHNIQUE AND EQUIPMENT

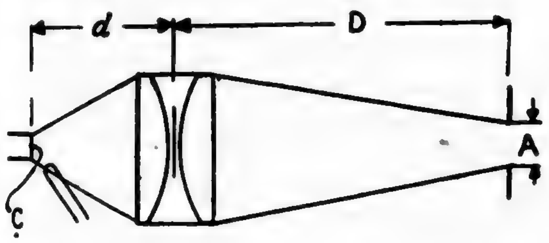
Surveyed by R. Howard Cricks, F.R.P.S.

SOME PRACTICAL PROJECTION QUESTIONS

Arc Working Distance—Carbons for A.C.—Plant in India—More About Volume Expansion—A Black List for Mutilators

FROM John Cummins, of the Paramount, Arklow, Eire, come three inquiries concerning arc lamps. The first is: Can I supply any formula for the working distance for the arc?

In the case of a condenser arc—which is perhaps a more orthodox optical problem than the mirror—we have the following simple fomula: If d is the distance from the positive crater to the optical centre of the condenser, and D is the distance from the condenser to the film, C is the diameter of the positive crater and A the diagonal of the picture aperture (that is, the required size of light spot), then:



$$C : d :: A : D, \text{ or } D = \frac{d \times A}{C}$$

The distance d from crater to condenser will be rather more than the focal length of the condenser.

Actually, this formula is of little practical value; in the first place, the light emission of the positive crater varies across its diameter; secondly, we do not expect the picture to be illuminated evenly to its corners. Therefore, this formula must be regarded merely as an approximate guide, unless we have precise data as to the distribution of brightness across the crater, and the extent to which we can allow the light to fall off in the corners of the picture.

Mirror Complications

WHEN we come to a mirror arc we have other complications. In the case of a spherical mirror the above formula would apply, with the same reservations, the distance from the crater to the surface of the mirror being rather more than the focal length of the mirror, or just over half of its spherical radius.

But practically all mirrors nowadays are elliptical, or of some hybrid combination of ellipse and sphere. An exception is the parabolic mirror, used in conjunction with a large condenser, in which the crater should come always at the focus of the parabola.

Generally, all one can say is that a mirror is designed to work at certain fixed distances and with a carbon of given diameter; these distances should be ascertained and adhered to.

What is an Inductor?

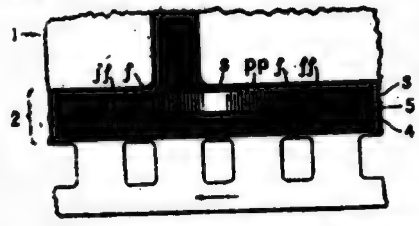
MR. CUMMINS'S second query relates to A.C. arcs and inductors. First of all, the inductor is simply a static transformer, the iron core of which is not continuous; as a result of the air gap, the lines of force encounter reluctance (the magnetic equivalent of resistance), to an extent which increases with an increase of current; this is just the type of control that an arc lamp needs.

The third query is: Why are two positive carbons used in the A.C. arc? The answer is simply because the two carbons are each alternately positive and negative, as the supply alternates. One reason why the A.C. flicker is kept within reasonable bounds is that much of the light comes not from the crater facing the mirror, but from the ball of incandescent gas between the carbons, to which the core in each carbon contributes.

Double Track for Volume

WHETHER after the war we are to have push-pull reproduction, stereoscopy, or any other novelty, everybody seems anxious to ensure that we have a double sound-track on the film. An interesting idea is embodied in a recent patent by Western Electric: a dual track, one half of which contains the normal signal, while the other half contains only the louder sounds, the object being to increase volume range.

A section of the proposed track is reproduced from the patent drawing. The half-track marked 3 contains the ordinary sound record; this is to be reproduced at the normal level. The other half-track 4 contains only the louder sounds, and any modulation on this track is reproduced at a higher level than normal. The result is that a loud passage recorded on both tracks is reproduced 12db. higher than a passage recorded on one half-track only.



In the reproducer system shown, each half-track energises one cathode of a twin photo-cell; the outputs after amplification in a double-triode valve are fed through adjustable potentiometers to a mixer valve, the connections being such that both signals are, of course, in phase.

Volume Expansion

ALL this ties up with the volume expansion system about which Cfn. Noble inquired last month. From Roy Hewitt, of the Havana, Romford, comes a description of a system with which he has experimented:

"Input signal to the expansion control stage is fed in the normal way to the control grid of a Var-Mu Heptode valve, this grid

Continued on page xi

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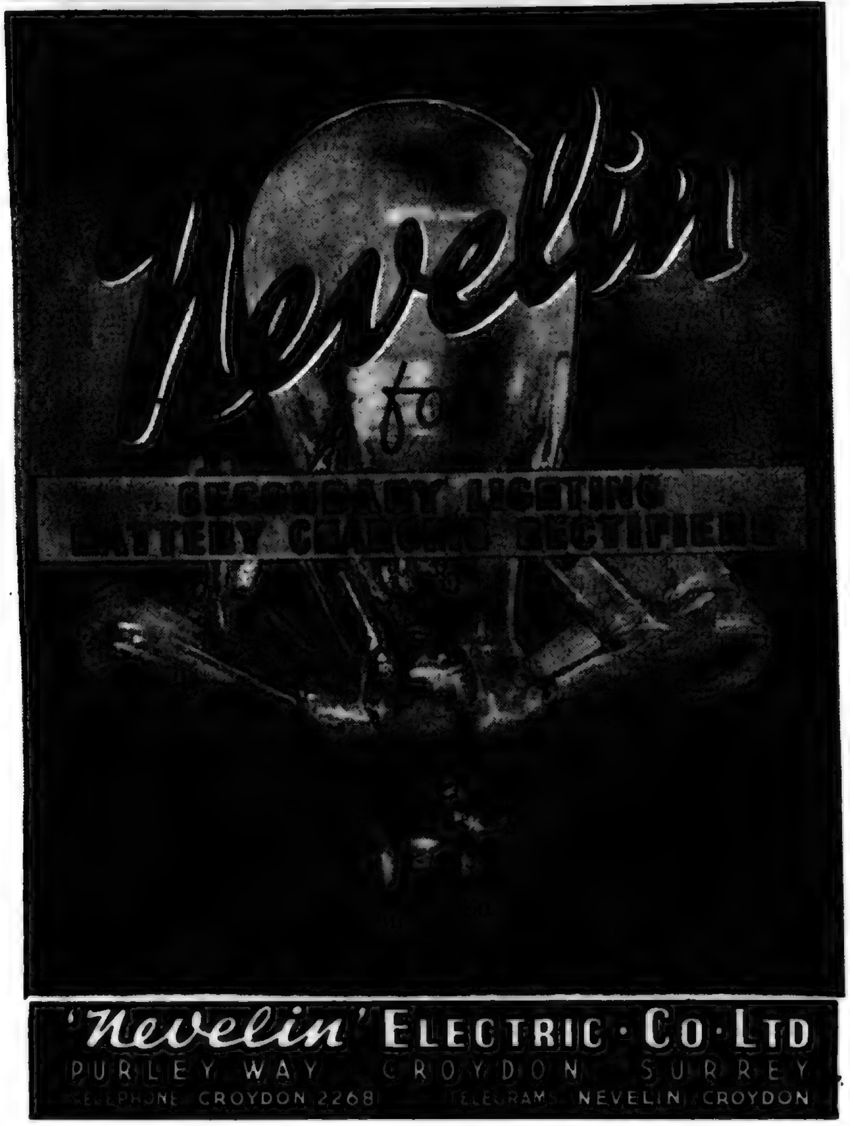

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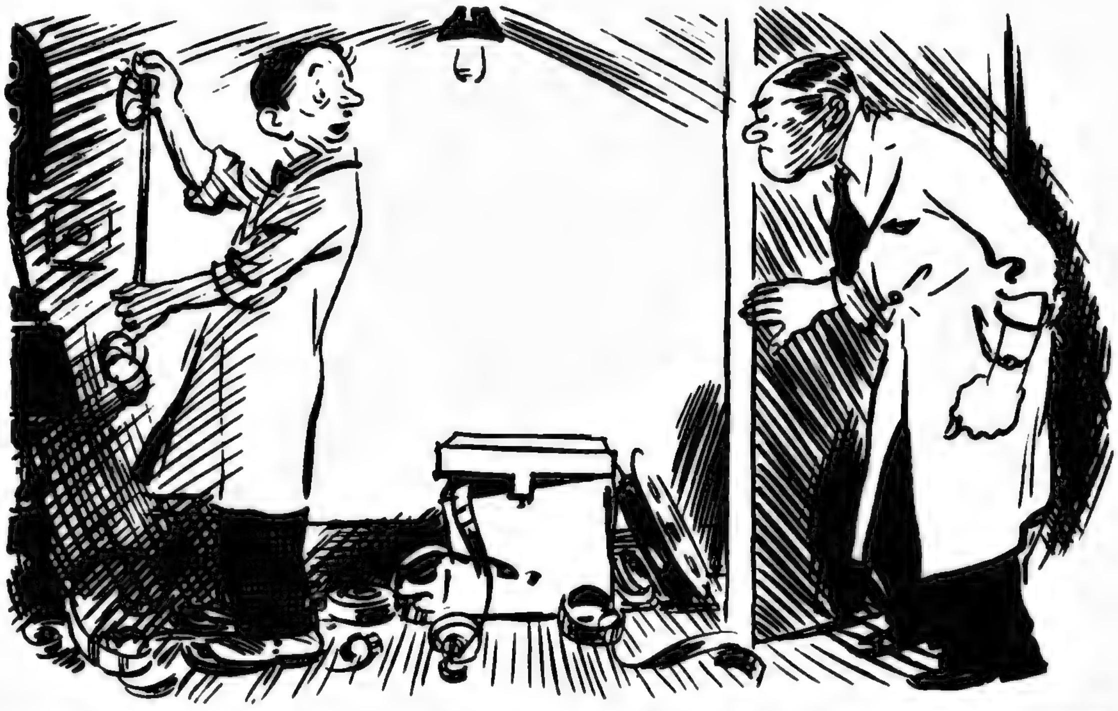
KINEMA TECHNIQUE AND EQUIPMENT

Continued from page ix

being biased negatively with a voltage value which allows the valve to amplify at a level equal to minimum gain required when the input signal is small. The signal input is also tapped and taken to the diode or diodes of a signal rectifier, which, naturally, supplies a D.C. voltage in proportion to the strength of signal input, the positive component of this rectified voltage being applied to the lower grid of the Heptode, which off-sets the fixed negative bias which is applied, and effective when the signal is weak. Thus the valve becomes less biased off as signal level increases and is in a position to maintain a higher amplification at the anode, which is obviously coupled to the next stage of amplification.

"By the inclusion of a key in the input circuit to the diode rectifier the expansion is made optional."

Mr. Hewitt points out that a drawback to the very simple form of volume expansion circuit which I mentioned—a filament lamp in the speaker circuit—is the time lag which occurs whether the lamp is connected in a bridge or a shunt circuit. The former, he suggests, is more practical, as it represents a more constant load impedance if the correct type of bulbs are used in conjunction with the particular speech-coil impedance.



Idea forwarded by J. Robertson

"Say, Chief, this film is in a rotten condition"
"Would you believe it? Some dirty blighter has beaten us to it"

More Instruction Needed

S. W. ROBERTS, of the Odeon, Rhyl, had a first-hand experience of the B.T.-H. volume expansion system. He says:

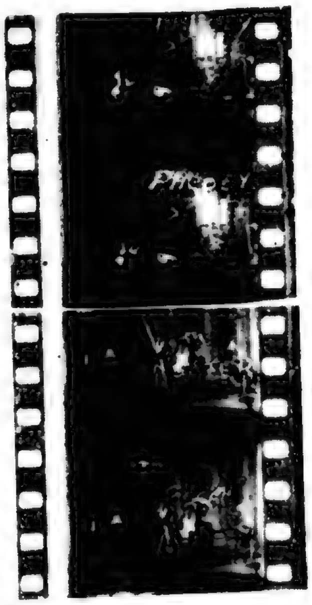
"I was chief at the Odeon, Blackheath, Staffs, when J. Moir brought his first amplifier of that type for his final theatre tests. It was extremely interesting to me during the numerous tests they have made with their frequency registration equipment, also the logging of curves in checking speaker characteristics, of which several were designed before satisfactory results were obtained to suit the dual channel output of this amplifier.

"I have been working with a similar set for the past seven years, and its performance has been extremely good, but I think B.T.-H. should impress projectionists with the correct use of the expander, and stress the point of handling it with care. I went into one show where they were unfortunately having to run a re-dubbed copy, and the chief had switched off the expander circuit and was therefore running on the Restricted Frequency Range. This, of course, was his idea of cutting down heavy background noise, but, as I explained to him, the range of frequencies were already restricted in the re-dubbing of the film and what few high-frequency notes he was obtaining were being cut to a lower degree."

I cannot agree unquestioningly with this last point. Occasionally dubbing has the effect not so much of restricting the upper frequencies, as of distorting them; in such cases it is generally better to cut them altogether than to have to put up with "shushing" sibilants or spluttery Ps or Bs.

Thirty-nine Change-over Steps

MR. ROBERTS also sends in the pair of change-over cues reproduced. It is significant that the perpetrator's spelling is rather weak, while his opinion of the orthodox change-over procedure is evidently summed-up in the word *phooey*. Mr. Roberts remarks on the subject of mutilation:



"There is no doubt that the projection staffs do most of the damage to films, but the renters cannot or will not do anything in a practical way to stop it.

"When I was a boy at school I cut my initials in my school desk, and when it was traced to me I was severely punished, at least sufficiently to make me respect other people's property. In the kinema, however, a person can scratch his personal trade mark on the ends of films, punch holes, or send kisses to the next exhibitor by means of crosses. Only yesterday my second called me to the rewind room to show me 39 assorted change-over cues on the end of one reel in our Sunday programme."

Starving Dispatch Rooms

THE letter continues with some rather scathing remarks about the average film repair room in a renter's despatch department. Describing such departments in Birmingham and referring to the pre-war period, he says:

"Most of the rooms were manned with irresponsible youths just over school-leaving age, or married women. Their wages were never sufficient to arouse enthusiasm in their work. Very few had received a good tuition in the job they were doing, and none had had any experience in a projection room."

Undoubtedly a very considerable improvement could be effected if only the renters would take a little trouble to trace the offenders and to inflict suitable punishment. For instance, I am frequently able to quote the copy number of a mutilated film; from this it would be perfectly easy for the renter to trace the history of the copy, and in many cases localise the offence. How many print managers ever take the trouble to do so?

Use the Black List

IT is, of course, true that every despatch manager keeps a black list of known offenders—kinemas to whom he sends poor copies in the assurance that they will be made worse by an inefficient projection staff. This black list should, I suggest, be extended, and instead of its being a secret document, any

Continued on page xii

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

exhibitor whose hall is included on such a list should be made aware of the fact. If he were still willing to put up with a technically poor show—well, that would be his concern, provided the renter made certain that prints run by him were reserved for other occupants of the black list. If he preferred to improve his show—well, even to-day it is not impossible to swap projectionists.

Double Reel as Damage Cure

FROM a Manchester projectionist come cuttings from two films. That reproduced, from "Scarlet Pimpernel," shows a remarkable variety of cues; evidently the sound-track cue was most favoured, since it was repeated on other reels, but after the "over" dots. A couple of cuttings from M-G-M's "Thousands Cheer" show two punch-holes per frame, together with blobs on the sound track.

The more letters I read on the subject of film mutilation, the more I am convinced that one simple reform would effect an enormous reduction in the amount of mutilation, and consequently a big improvement in the general condition and running life of prints. That one reform is the adoption throughout the release print side of the Industry of the double reel.

This would eliminate the present doubling-up and breaking-down by the projectionist—an operation which gives the unconscientious worker his opportunity for all sorts of bad workmanship: poor joins, breaking down at the wrong point, confusion of loose leaders and run-outs. The use of the double reel would also reduce the number of private change-over cues.

The use of a double-reel would, too, avoid that little trick, of which a few so-called projectionists are rather proud, of which L. Barrett, an E.N.S.A. projectionist in Lincolnshire, has had evidence.

"The feature film was an M-G-M, 'New Moon,' Copy No. 32. This film had obviously been run on to a split spool on the machine, and somewhere near the end of the first reel—it did not appear to matter to a few feet or so—the bottom spool had been stopped, the film just ripped across, and the following film allowed to run on to the floor. The floor had obviously been of concrete, as the beginnings of all the second reels were covered in dust and fluff. The film had then been picked up again on to a split spool.

"The film was then dumped into the tins, no leaders or ends replaced, a 3-in. hole in the centre of reel, and dust off the floor included."

More Welsh Mutilation

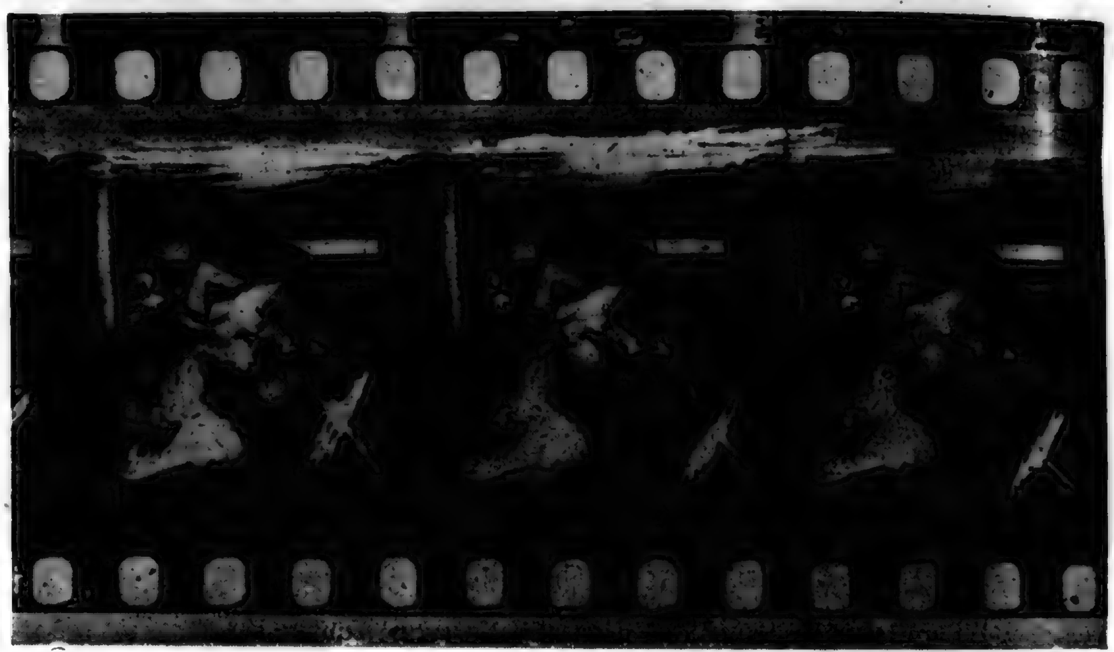
MY comments last month as to Cardiff being the spiritual home of mutilation are endorsed by W. Gilbert S. Davies, of the Tivoli, Barry. He gives an example of a damaged copy of "Desert Song," in which parts had been damaged by being run off the sprockets; one section, the duet of "The Desert Song," was so badly cut about that the words were undecipherable. Another case as "The Adventure of Robin Hood," which had V-cuts of three, four, five and even six holes, and sprockets ripped, running into each other in places, joins were bad, and sound intermittent. Another copy was nearly as bad; both films ran seven minutes short.

Some of the above faults might have been due to projectors in poor mechanical condition. But I feel sure that a very small proportion of mutilation is due to this cause; by far the greater proportion is due solely to inefficient projectionists.

Mr. Davies shares my regret at the collapse of the Film Advisory Committees. "Now is the time when such a committee, if already formed, should stick to its guns, and fight. It is with regret that I state that this area is without such a board."

I guessed that my paragraph last month, "Brother! You Failed," would elicit some comment from E. Wright, chief of the Odeon, Brentwood, who it will be remembered commented that some dud joins "went through the gate like a 'doodle-bug,'" and was promptly hauled over the coals by George Murray, of the Royal Theatre, Armadale, who considered that the defective joins should have been removed.

Says Mr. Wright: "After spending something like 2¾ hours to make up one film, I let two joins get through. . . . Instead of some projectionists being sarcastic over men who really value their work and try to get the best from it, don't you think it would be better if they decided to get their heads together once and for all."



Picture and sound-track mutilation (picture enlarged to show scraping)

SECOND-HAND PHOTOGRAPHIC APPARATUS

New Price Order

Under a new Board of Trade Order (Maximum Prices and Records of Second-hand Photographic Apparatus, S.R. & O. 1945, No. 38), which came into force as from January 29, all 16-mm. apparatus for projection and certain other accessories are no longer subject to the ceiling of "first hand price" as under the Second-hand Goods Order, 1943. Instead, dealers may now sell at a price calculated by adding to the sum paid to the private owner for a second-hand article a gross margin of 50 per cent. of the retail cash price on August 21, 1939, of the article when new. Dealers have to meet any expenses incurred for repairing apparatus before sale within the margin. Records of transactions have to be kept.

The apparatus affected includes 16-mm. projectors and cameras (silent and sound), together with all lenses of a type specially designed for the apparatus, exposure meters (with photo-electric cells) and still projectors.

All photographic articles not mentioned in the Order (copies of which can be obtained from H.M. Stationery Office) and previously covered by the Second-hand Goods Order, 1943, continue to be subject to the provision of the Order.

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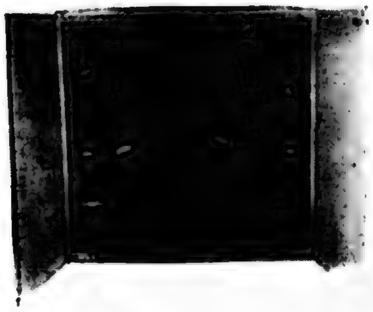

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Sturdiness of Build and Ease of Running

By R. HOWARD CRICKS, F.R.P.S.

It is quite easy to use a piece of equipment year in and year out, and to clean and maintain it regularly, without realising all the technical considerations that went into its design. Yet a knowledge of these considerations should assist one in maintaining the equipment, and, more important, such a knowledge will definitely assist in assessing the merits of different machines.

These remarks apply to the projector no less than to any other piece of mechanism. Suppose one were designing a projector head from scratch, how would one go about it?

The first thing is to list the essential requirements. Even stripped to bare essentials the list is quite formidable:

1. Correct design of Maltese Cross.
2. Choice of suitable materials for intermittent motion.
3. Provision for racking.
4. Phase adjustment in shutter drive, with compensation for racking.
5. Efficient shutter.
6. Top and bottom sprockets.
7. Correctly designed and positioned sprocket rollers or shoes.
8. Film path designed to minimise film wear and facilitate threading.
9. Reliable safety shutter.
10. Rigid lens mount, with fine focus adjustment and lock.
11. Provision for wide-aperture lens of all foci.
12. Protection of gate from heat.
13. Pilot lamp.
14. Sturdy construction, with reference to stresses in various components.
15. Lubrication system.
16. Correct centre height to assure synchronism between picture and sound.
17. 2,000 ft. magazines.
18. Convenience of operation.

The Intermittent

The heart of the projector is the intermittent motion. Now, although, the design of these components may seem to have become thoroughly standardised, there are, in fact, a number of points of design to be considered. The size of cross may vary from the tiny Simplex or the medium-sized Ross, to the large cross of the Kalee or Ernemann. Obviously the intermittently moving parts must be as light as possible in order to minimise the stresses of stopping and starting. The problem here is then to find the best combination of strength with lightness. It must not be overlooked, too, that the smaller the cross the higher must be the standard of accuracy.

Whatever the size of cross the proportions of the cam must be such that the striker-pin enters the cross slot tangentially, in line with the slot, and without hammering on the face. This implies that, theoretically, the cross must move its quarter-turn in a quarter-turn of the cam.

Toughness an Essential

Of what materials are the intermittent components to be made? The gunmetal cam and tough steel cross form a combination now quite out of date. The general combination to-day is a hardened steel cam and a toughened steel cross; but in one machine, both cam and cross are hardened—obviously an advantage from the point of view of wear, but a principle calling for the finest possible workmanship, since there is no possibility of overcoming minor inaccuracies in course of running-in.

The same problem of material confronts us in regard to the intermittent sprocket. Modern alloy steels, such as nickel-chrome, offer considerable resistance to film wear; but nothing can equal the life of hardened steel. Again, however, if accuracy is to be ensured, numerous problems of manufacture have to be overcome, since warping during the heat treatment of the necessarily thin faces will nullify the accuracy of machining.

The cam and Maltese cross have to be contained in an oil-bath which, for convenience in maintenance should be easily removable from the projector. Upon the decision of whether it shall be withdrawn towards the sprocket or towards the flywheel side will depend a number of dimensions. A flywheel on the camshaft is, of course, necessary for smooth running, and to protect the driving gears.

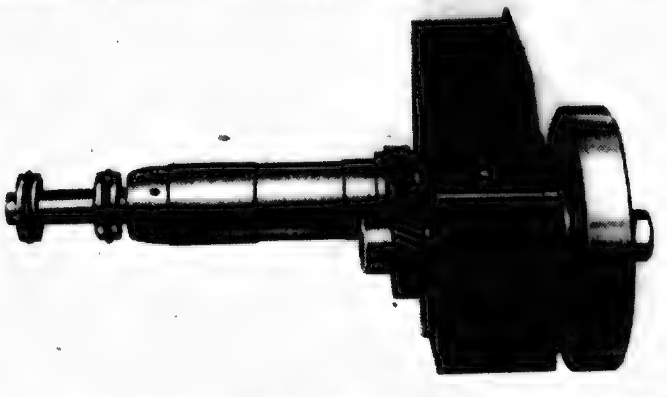

Fig. 1—Kalee XI intermittent motion, showing "sun and planet" gears driving camshaft

Racking Complications

Having decided upon these basic points we have to consider the problem of racking system. In the original method of fixed optical centre racking, the Maltese cross and sprocket rotated about the cam centre; this, however, altered the length of film between the bottom of the gate and the sprocket, and in the lower position of rack gave rise to unsteadiness. Therefore the method universally employed to-day is to rotate the oilbath on the cross centre.

This introduces two complications: First, that since it is the cam to which we have to transmit the drive from the other components, the gear on the camshaft must mesh with another gear on a fixed centre—in other words, on the same centre as the stationary Maltese cross, with a sun-and-planet motion. The second consideration is that the combination of one gear moving around another, and of the cam moving around the cross, alters the relative phasing of the intermittent motion; that is to say, if we hold the gearing stationary and rotate the oilbath for racking, the points at which the striker pin engages with and disengages from the cross slots will vary.

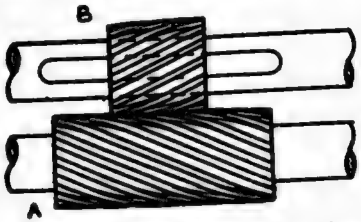

Fig. 2.—Shutter phasing compensation by means of sliding gear

Problems of Phasing

Now, the shutter must be so phased that it will cover the picture aperture as the sprocket starts moving, and uncover it as the sprocket comes to rest. This means that in some way or other, we have to alter the shutter phasing as we rotate the oilbath for racking.

There are several ways of doing this. The simplest is to slide a spiral gear on the shutter shaft along the spiral gear which drives it. Fig. 2 shows that as the driven gear *B* slides, so it will turn in relation to the driving gear *A*. A form of differential gearing may also be used, in one machine not of the bevel-gear type as generally used in motor cars, but of the spur gear type.

We must, therefore, incorporate in the means provided for rotating the oilbath for racking a system whereby the spiral gear will be slid along its shaft, or the case of a differential turned, in either case by just the right amount to compensate for the movement of the cam around the cross. This, of course, is the sort of problem with which draughtsmen are often confronted—there is no question of finding how much movement is required by trial and error.

In addition, it may be desired to provide some form of hand adjustment for shutter phasing. This is almost invariably incorporated in the phasing compensation—for instance, by altering the relative position of the slidable gear.

Shutter Requirements

Next we come to the shutter itself. The requirements here are that the cover blade shall effectively mask the movement of the film through the gate; that the flicker blade shall be of approximately equal angle, in order to avoid visible flicker; and yet that the shutter shall pass light for the maximum proportion of its rotation.

The angle of the cover blade may be expressed as follows (see Fig. 3): the theoretical change angle *A* of the intermittent motion (in the case of the Maltese cross 90 deg.) *minus* that allowance *B* that can be made for play in the motion giving a slightly quicker shift, *plus* the angle *C* subtended by the picture aperture to the centre of the shutter. In practice, a slight amount of ghost can be

Continued on page xix

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ARC VOLTAGE RESISTANCE

Calculating Values

A POINT on which there still seems much uncertainty is the relationship between the arc resistance and the arc voltage. There seems a general impression that the arc voltage is controlled solely by the value of the ballast resistance—quite an erroneous idea.

The term arc voltage is merely a convenient way of specifying the resistance of the arc. We know by Ohm's law that amps. × ohms = volts, or conversely volts ÷ amps = ohms. Suppose we have an arc running, as in the case of an inquiry recently received, at 50 amps., and having an internal resistance (that is, the electrical resistance of the flame and the carbons) of $\frac{1}{2}$ ohm : $50 \times \frac{1}{2} = 25$ arc volts. In this particular case the line volts are 100, so that the value of the ballast resistance is $(100 - 25) \div 50 = 1\frac{1}{2}$ ohms.

Now suppose we reduce the value of this resistance to, say 1 ohm, then, assuming the resistance of the arc were to remain constant, we should have a current of $(100 - 25) \div 1 = 75$ amps. So that, on paper, reducing the value of the resistance would merely increase the current, without affecting the arc voltage. Actually, of course, this is not correct, since the arc voltage, and hence the current, depend as mentioned above, upon the physical factors of the arc itself.

Suppose that after we had reduced the value of our ballast resistance to 1 ohm we were to lengthen the arc gap—that is, increase the arc voltage—to keep the current constant at 50 amps. The total resistance in circuit will remain at $100 \div 50 = 2$ ohms, from which it follows that the resistance of the arc is now 1 ohm—double the previous figure— and the arc voltage will be $50 \times 1 = 50$ volts.

This is all very well on paper, but the point is that the carbons used by my correspondent 7 mm. and 6 mm.—are not likely to give a steady light at much above 25 volts; probably if it were attempted to increase the voltage to 50, the arc would simply go out, and even at the figure suggested in the inquiry, of 30 to 36 volts, the flicker would be intolerable.

The real point about this inquiry is that to use a line voltage of 100 with an arc voltage of 25 is inefficient and wasteful. From the point of economy the thing to do is to reduce the *line* voltage to, say, 75 or 80.

E.N.S.A. IN THE MIDDLE EAST

His many friends on the projection side of the Industry will recognise in the adjoining picture F. H. Woods, for many years general secretary of the Guild of Projectionists, and now Capt. Woods of E.N.S.A., serving in the Middle East on the Kinema Department. Capt. Woods has recently gained promotion to his present rank and has been busy on the taking over of the Shafto Circuit, recently reported in the IDEAL KINEMA, which comes in his area from the projection and sound angle. In the meantime he sends regards to all old friends in the Trade.

Persons, reading left to right, are: Capt. Bauer, S.Q.M.S. Corner, Major Dobie, Lieut. (now Capt.) Woods and Capt. Henning.

Apologies are due to 20th Century-Fox for a mis-description of the projection room illustrated in last month's IDEAL KINEMA, the caption of which described the box as that of the 20th-Fox Trade-show theatre in Glasgow. The illustration was of an R.A.F. camp kinema projection room.

VISUAL SOUND-LEVEL INDICATOR

A Manager's Invention

PROMPTED by the article, "Keeping a Check on Phons," in the January issue of the IDEAL KINEMA, Manager Roy Hewitt, of the Havana, Romford, forwards the following article in which he describes his own design (made some nine years ago) for a visual level indicator.

Whilst the requirement of such a system will be apparent to the initiated, he writes, there are some who believe that special instruments have to be incorporated, but this is not necessarily so if the acoustic conditions of the auditorium concerned are known, and the values and calibrations of the instrument compiled from sound level penetration decrease in proportion to absorption caused by audience conditions.

Location of Microphone

The subject arrangement was designed to operate from a microphone or microphones located in that part of the auditorium prone to absorption as house attendances increased, and arranged to be as free as possible from standing waves by the inclusion of short directional flares. A suitable line matching coupling to a high impedance triode or RF Pentode operated as a high-gain amplifier completes the first stage of microphone input, and should include an adjustable control which can be set at a gain level, giving the required deflection to the visual indicator. The final amplification stage is arranged to work into a dummy load to which the indicator is connected, and consists of a moving iron low-resistance meter, or any similar instrument that will operate from the AF output of the amplifier, the necessary amount of damping to the movement can be obtained by a suitable shunt capacity.

The scale can be calibrated in divisions of, say, 3 Db, or whatever change in deflection is registered per sound system fader step or steps, and a reference line indicating normal auditorium sound lever at minimum absorbtion included on the scale.

Overcoming Laughter

Provision made for switching in the speech coil of a speaker across the output transformer secondary, at the same time opening the visual indicator load, provides the necessary audio indications of audience reaction to the screening of comedy, and the sound system level can be adjusted appropriately to overcome laughter.

Constructing a level indicator upon these lines need not be costly if the correct choice of components is made, and the moving iron type of meter is perhaps the cheapest form of output swing indicator that can be obtained.

To prove itself of any benefit a visual level indicator should be used purely as an absorption indication, and the correct monitoring of incidental crowd noise, storms, and any musical sequences that require expression must be made by use of the projection-room monitor, and the sudden peaks indicated on the instrument ignored.

A mean speech level indication is all that can be expected, and to be of any use at all the performance of the instrument under various house conditions must be carefully noted, if use thus in conjunction with the system monitor it is certainly some aid to sound control.

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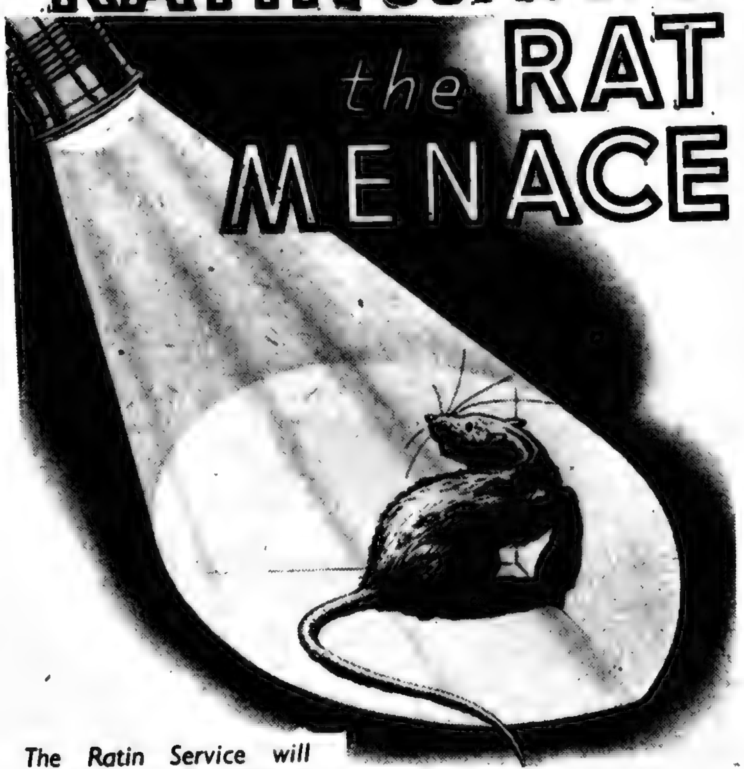

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ESSENTIALS OF PROJECTOR DESIGN

Continued from page xv

tolerated, and so in most projectors the angle of the shutter will be approximately 90 deg. But notice that if the shutter were made of smaller diameter, the angle *C* subtended by the aperture will increase considerably, so necessitating a wider blade and reducing the efficiency of the shutter. Therefore, the bigger the shutter the better.

I am, of course, referring here only to the rear shutter, to-day almost universal. If, as on the Simplex E-7, we use twin shutters, one behind the gate and the other in front of the lens (Fig 4) we gain some advantage, because in effect the rear shutter is cutting the beam, say, from the bottom of the picture, and the front shutter from the top, so halving the angle *C* of Fig. 3.

Providing Correct Drives

In addition to the shutter drive a drive must be provided to the top and bottom sprockets, either by means of a train of spur or spiral gears, or by means of a vertical shaft with bevel or spiral gears. A 4-picture sprocket must, of course, turn at one-quarter the speed of the camshaft, and an 8-picture sprocket at one-eighth the speed.

The position of the three sprockets and the gate has an important bearing upon our eighth point—the film path, from the aspects of ease of threading and avoidance of film damage. The design looks cleaner, and probably threading is simplified if the three sprockets are approximately in line.

Safety-Shutter Control

Much thought has been devoted to the design of safety-shutter devices. Plain friction devices and centrifugal frictions have all been ousted by the straightforward centrifugal principle—the ordinary governor. The greater the power available from the centrifugal force of the weights, the more certain will be the action of the safety shutter; the available power depends upon the mass of the weights and the speed at which they move. Therefore, we need fairly massive weights, upon a shaft turning at a reasonably high speed. The links connecting the governor with the safety shutter should cause as little friction as possible.

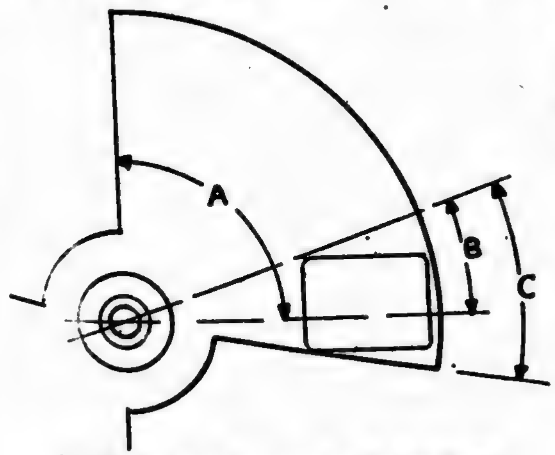

Fig. 3—*Factors determining the angle of shutter blade*

It is not many years since projectors were fitted with rack mounts like those of slide lanterns, normally accommodating a lens of only $1\frac{11}{16}$ in. in diameter, unless a large-aperture mount ($2\frac{1}{16}$ in.) were specially ordered. The very close focusing needed with modern wide-aperture lenses compels designers to provide a finer adjustment, generally of the screw type. There should also be a locking device, so that the focus will not shift

Wide-Aperture Needs

But the provision needed for wide-aperture lenses does not end with the lens mount. The very term wide-aperture implies that there must be a wide unobstructed field between the film and the lens, and—a point that has been overlooked—an equally wide unobstructed field for the cone of light from the arc to the film. Therefore, all components behind the gate must make provision for this wide angle.

This brings us back to the shutter: unless the shutter is quite close up behind the gate, it will lose efficiency because the effective subtended angle of the light beam will be increased (see *A* in Fig. 4).

Notwithstanding this wide clearance angle needed behind the gate, efficient heatshields must be provided to prevent stray light from the arc causing over-heating of the gate; for, remember, it is not the light that passes through the film that causes heating of the gate, but the light that impinges upon the gate around the aperture. Therefore there should be several heatshields, their effective clearance angle being matched to the angle of the cone of light from the arc, which should be the same as the cone of light accepted by the lens. (When one goes into these points it seems amazing that the usual idea of buying the projector from one firm, the arc from another, and the lens from a third should ever produce results on the screen.)

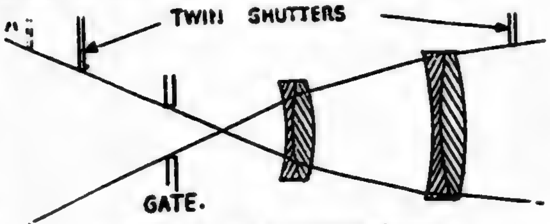

Fig. 4—Principle of twin shutters

Also built into the gate unit must be a pilot lamp for threading, usually with a built-in switch.

Now we come to the more general aspects of design. The mechanism must be sturdy, with long-wearing surfaces. Obviously high-speed shafts will need longer bearing surfaces than the lower-speed shafts. Obviously, too, gears carrying a substantial load—notably to the intermittent motion—must be more robust than is necessary for the comparatively light drives to the sprockets. The gearing should be totally enclosed in operation, yet easily accessible.

Types of Bearings

The type of bearing to be used must be carefully considered. Bronze bearings have been generally superseded by cast iron, than which there is no better bearing surface, provided the hole is highly polished. Ball bearings have, of course, been used, and have the advantage of requiring practically no oiling or greasing. A type of bearing which finds favour in other types of machine is the self-oiling bearing, made of metal powder and graphite, compressed under enormous pressure to the right size; this needs oiling only, say, once a month.

This question of lubrication is an important point. In addition to the bearings, the gears will need plenty of oil, while a supply of clean oil must be assured to the Maltese cross. Whether the system used is of individual oiling pipes, or an oil pump feeding oil from a sump, it is very essential that means should be provided to prevent oil reaching the film; for instance, at the end of every bearing there should be an oil catcher, which will return to the sump any oil that may seep along the bearing.

Sound-Head Adjustments

When American sound heads first reached this country there was some difficulty in adapting British projectors to them, for two reasons. The first, and the one which the projectionists encountered, was that, owing to the different centre height of the projector head, it was difficult to thread the film to get the start mark in the picture gate and the diamond in the sound head; consequently sound was apt to be out of synchronism with the picture. In the general lay-out of the projector, therefore, the height of the optical centre must be fixed by this factor.

The second point was the method of driving the projector from the sound head. The American practice was, and still is, to take the drive to a shaft near the bottom of the projector head—not altogether ideal mechanically, but forced upon us by American design. British machines needed quite complicated adaptor gearing to compensate for the different driving position.

Our last point of detail is the spool boxes. They must, naturally, accommodate 2,000 ft. of film, with plenty of clearance around the spool; they must be fitted with a suitable fire trap; and the take-off must have a light friction to stop the spool over-running, while the take-up must have an adjustable friction, of a type which will slip smoothly and without harshness.

I have purposely left to the last the one feature of design which influences almost every component, and which, more than any other, will endear a machine to the projectionist: convenience in operation. There is one projector in which a man with short fingers finds it by no means easy to thread the film in the gate while holding it on the intermittent sprocket. In many projectors little or no provision is made for threading in rack. The way in which the upper spool box door is hung may cause inconvenience. There is one projector in which the top spool jumps off the spindle if the door is opened while the machine in running—a device calculated to brain the unwary projectionist.

It will be seen that the designer of a projector needs to be considerably more than a good mechanical draughtsman: he must always bear in mind the many practical points of operation. I remember once a friend of mine who had been struggling with a particularly badly designed piece of equipment, muttering imprecations upon its designer, of which the worst was: "He ought to be made to use the (qualified) thing for a couple of weeks!" There's a useful hint in that remark for every designer.

A TWO-WAY SPEAKER SYSTEM

Continued from page vii

A word here on the loading of the amplifier. If there are only two output terminals and no selection of "taps" on the output transformer, nothing much can be done to alter the loading. If, however, there are a number of taps, and they are marked, it will in most cases be found that better results will be obtained by connecting to a lower tap than formerly.

That is to say, if the loudspeaker/s were connected to the 15 ohms tap before fitting the divider network, reduce now to the 7½ ohm tap. This will help to offset the shunting effect of the divider network.

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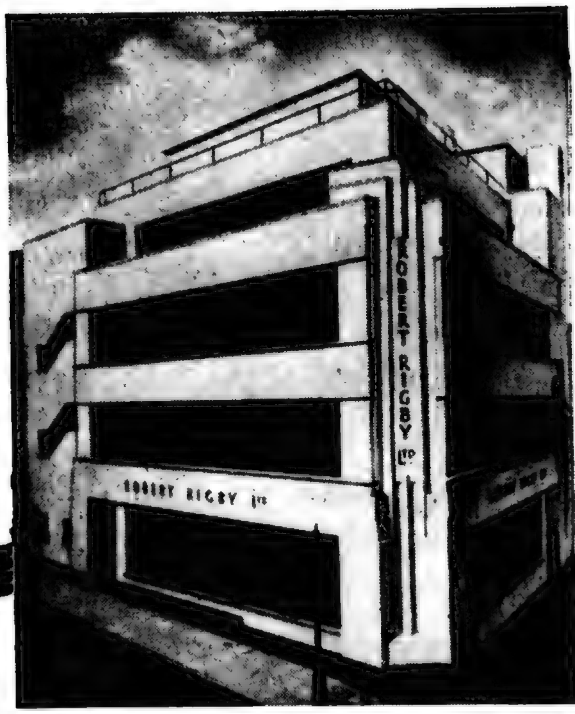

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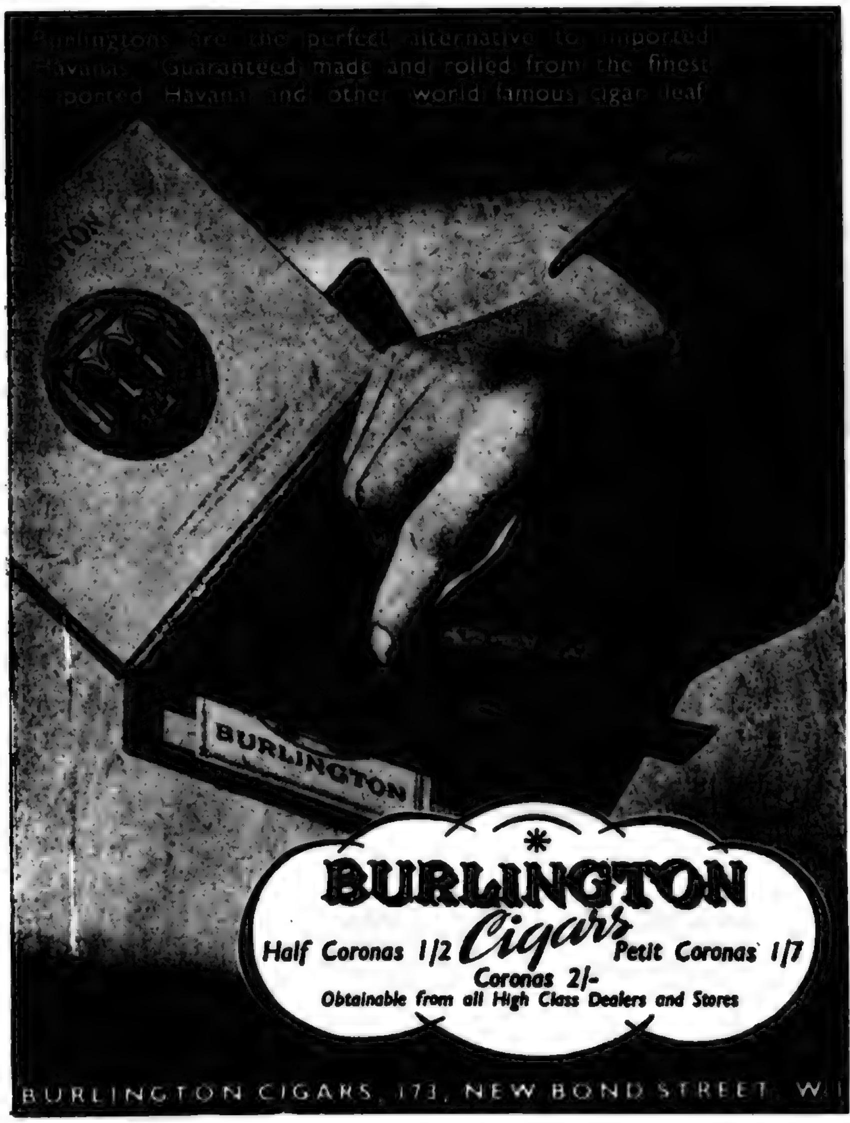

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By the Chief

HOW SOUND IS REPRODUCED FROM FILM

IN the last two issues we have seen what sound is and how the sound track on the film is recorded. Our next consideration must be: How is this sound track converted again into sound?

The basic principle is very simple. Light from a small lamp, known as the exciter lamp (it may not excite you, but it excites the photo-electric cell) is focussed upon the sound track; the light passes through the track and falls upon the photo-electric cell, which converts variations of light into corresponding minute variations of electricity. These minute currents have to be enormously amplified before they are strong enough to work the loud-speakers and deliver sound to the audience.

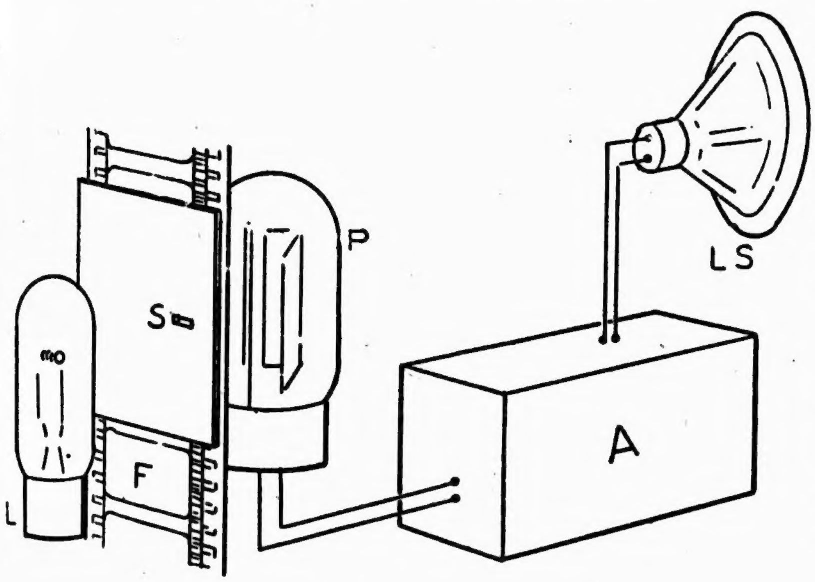

Fig. 1

This system is shown, again in a very simplified form, in Fig. 1, where *L* is the exciter lamp, and *S* is a slit which allows a narrow band of light to reach the film *F*. The light transmitted by the sound track reaches the photo-cell *P*, the output from which passes through the amplifier *A* to the loud-speaker *LS*.

A little consideration will show that it doesn't matter whether the sound track is of the variable density or the variable area type; in either case the amount of light reaching the photo-cell will vary in the same way as the light by which the track was originally recorded.

Actually, of course, things aren't quite so simple as I have pictured them. First of all, why should we need a narrow slit—why shouldn't the light be allowed to fall freely upon the track? Turn up last month's issue and consider what would happen if, say, half-an-inch of either of the tracks illustrated were flooded with light: all the narrow bars of the density track or the squiggles of the area track, would simply be lumped together and individually lost. If we are to reproduce all these bars and squiggles singly—as we must if the original sound is to be recreated—then the light falling on the track must consist of a narrow line — *narrower than the thinnest bar or squiggle that has been recorded.*

Let's consider what this means in terms of fractions of an inch. Our film is moving at the rate of 18 in. per second. Suppose we had on our track a single long sound-wave, 18 in. in length, what would be its frequency when reproduced? Yes, one cycle per second, because the complete wave would pass the scanning point in one second. So for a 10 c.p.s. note, the wave must be one-tenth of this, or 1.8 in.; for a 100 c.p.s. note again a tenth, or 18 in. for a 1,000 c.p.s. note .018 in.; and for a 10,000 c.p.s. note .0018 in. Now we have seen that for high quality reproduction we should reproduce right up to 10,000 c.p.s. (even though we rarely do so!) and so our slit of light must be *less* than .0018 in. Actually, the bar of light falling on the film should be a thousandth of an inch or less in width.

Now, referring back to Fig 1, it is clear that if the slit shown were open to the dust and dirt of the projection room, it would very quickly become clogged, because it is so narrow. And so, although the arrangemen shown would actually work, and was actually used in the early days, nowadays the slit is completely enclosed. There are in fact, two diffierent optical systems in use.

In one (Fig. 2a) the light from the exciting lamp is condensed by a small condenser upon a narrow slit (formed actually of two knife edges), and a reduced image of this slit is focussed upon the film by means of the tiny objective lens. Then the light passes through the sound track to the photo-cell. This system is known as the *projected slit* system; you can't see the slit in your sound heads, because it is enclosed inside the tube that runs from the lamp to the film.

In the alternative method (Fig. 2b), used on several modern sound heads, instead of the slit being projected on the film, part of the track is projected on to the slit. Light from the lamp is condensed by the condenser upon a portion of the track, which, through the objective lens, is projected upon the slit. This slit picks out just a narrow strip of the track, and allows the modulated light to pass to the photo-cell.

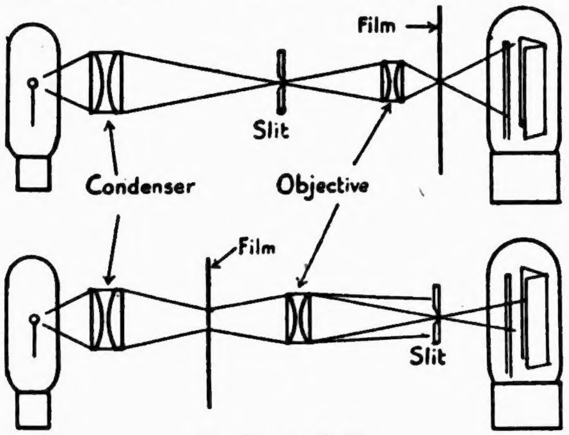

Fig. 2 (*a & b*)

What pulls the film past the slit? How does the photo-cell change light into electricity? How does the amplifier magnify this tiny electric current? All these problems will be dealt with later.

WAR-TIME SCREENING RECORD

Of C. B. Projections

An excellent record of war time service has been maintained by C. B. Projections, Ltd., Prudential Buildings, Guildford. The business was commenced as kinematograph contractors in 1937, and at the outbreak of war, among other activities, the company was operating what was believed to be at that time, the largest circuit of mobile kinematograph units in Europe. There were ten vans carrying twin Bell and Howell 16-mm. projectors and seven carrying twin Gaumont "X" type 35-mm. projectors. These vans gave 32 performances nightly on six days a week at R.A.F. stations all over the country and were eventually transferred to ENSA as part of their Service entertainment organisation.

Another dozen kinemas were built and completely equipped for the Services. These ranged in size from 350 to 1,000 seats. The company is now reverting to fulfilling civilian requirements, and has facilities for supplying either new or secondhand, practically everything to equip a kinema. One of its associated companies which is at present entirely engaged on Service contracts will shortly be producing a very interesting range of equipment for use in kinemas of a nature which has never before been available to exhibitors.

The Northern Ireland training scheme for operators, now in its second year, is proving a great success. There are two classes, with each of 30 pupils. In each class practical work is being done, and regular visits are being paid to operating boxes and to inspecting theatres. The senior class gets a full day's practical work each week through R. Thompson, the Northern Ireland branch's supervising engineer.

SUB-STANDARD PROJECTION

B.K.S. Lecture on February 21

Owing to illness, E. C. Davey is unable to present his paper on "Film Production in 16mm." planned for Wednesday, February 21. A paper on another aspect of sub-standard kinematography has therefore been arranged entitle "Professional Sub-standard projection," by William Hine.

The projection of sub-standard films is subject to many difficulties not encountered in the kinema. Mr. Hine's paper will be illustrated by the projection of 16mm. sound films, and will be followed by a discussion on screen brightness in sub-standard projection, initiated by George H. Sewell, A.R.P.S.

The meeting which is timed for 6 p.m. in the G.-B. Theatre, Film House, Wardour Street, will be preceded by a special general meeting of active members of the Society in the small theatre, Film House, Wardour Street, at 5.30 p.m., when the following resolution will be moved by the President:—

"That in order to ensure continuity of management for the remainder of the war period, the four officers should not resign, but that 50 per cent. of the ordinary members of the Executive should retire and be eligible for re-election."

The effect of this resolution, if adopted, will be that Messrs. Dealey and Harcourt, as co-opted members of the Executive, and C. H. Champion, as the senior elected member will resign and will offer themselves for re-election at the annual general meeting. Other nominations will also be invited.

On Wednesday, March 21, Henry Harris has, unfortunately, been compelled to postpone his paper on "The Camera in Special Effects," due to his forthcoming visit to Hollywood. A programme is therefore being arranged for March 21 to mark the formal inauguration of the Film Production Division.

THEATRE SPECIFICATION AND DESIGN

G.B.-Kalee's Broadened Scope

IN order to provide the best possible service to owners, architects and, indeed, everyone concerned in the construction and reconstruction of kinemas and theatres, G.B.-Kalee has set up a special design and specification department. This department will not only supply complete estimates, but also drawings giving full details of installation requirements so that those responsible can make adequate provision *during the construction of the building* and thus avoid unnecessary alterations later.

Such an ambitious policy can only be carried out by men of great experience and wide technical knowledge. G.B.-Kalee announces the appointment of Wing Commander C. H. Bell, O.B.E., as general manager of this department.

Wing Commander Bell, who is known best as Major Bell, is a recognised authority on kinema and theatre construction, having acted as consultant in the construction of many of the best theatres, not only in this country, but in Spain, France, Germany and the Continent in general.

The G.B.-Kalee organisation, strengthened by Major Bell, is in a position to give firm quotations for the complete reconstruction of theatres, including decorations, furnishings and full equipment. It can also give financial assistance, if necessary, enabling exhibitors to take full advantage of post-war development.

G.B.-Kalee propose also to develop a complete range of studio equipment equivalent in standard and quality to that used in the famous Hollywood studios, in order to meet an ever-increasing home market and to pursue the policy of " Buy British."

Major Bell was general manager in charge of production for Paramount in Great Britain for a number of years after the last war and was more recently responsible for the complete technical design and equipping of Amalgamated Studios, Elstree—the latest and largest studios in Europe. He will undoubtedly be a valuable asset to the company in the field of studio development.

Exhibitors who contemplate rebuilding or converting their existing theatres will, it is hoped, make the fullest use of the resources now available to them as part of the G.B.-Kalee ordinary service to its customers.

Eighty per cent. of all commodities handled by G.B.-Kalee are manufactured in their own factories. Exhibitors can therefore feel confident that they are buying on the best possible terms, and with the minimum number of intermediaries.

COLOUR CARD REVISION

Paint-Range Grouping

A REVISED edition of the British Standard colour card B.S. 381C has just been issued. In this revision the range of paints recommended for general purposes, which includes paints for building decoration, has been increased; there are now twenty-seven colours, together with black and white. The range selected has been based on proposals which were made by the Standards Committee of the Ministry of Works.

In order to make the colour card more useful the twenty-seven colours for building purposes are grouped together. There are two other separate groups which deal with special colours for identification purposes (eight colours) and for the painting of vehicles (six colours). Information on the reflective factors of the colours for general purposes is given in the card so that architects and others can assess the light requirements appropriate to the different colours.

Copies of the new colour card, 381C, 1944, can be obtained on application from the Publications Department, British Standards Institution, 28, Victoria Street, London, S.W.1, price 1s. each.

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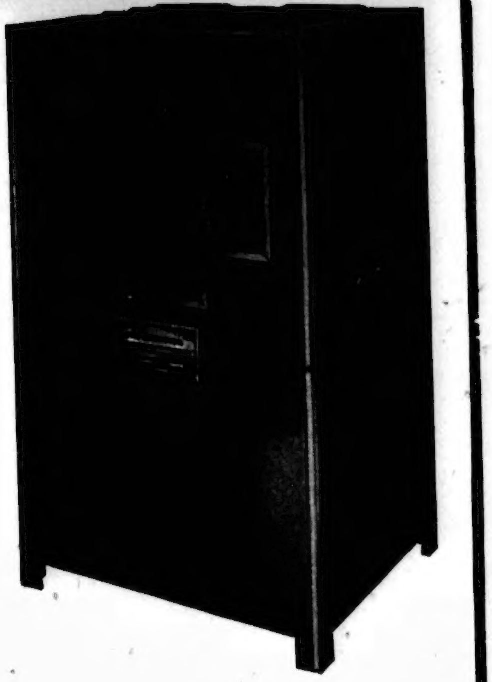

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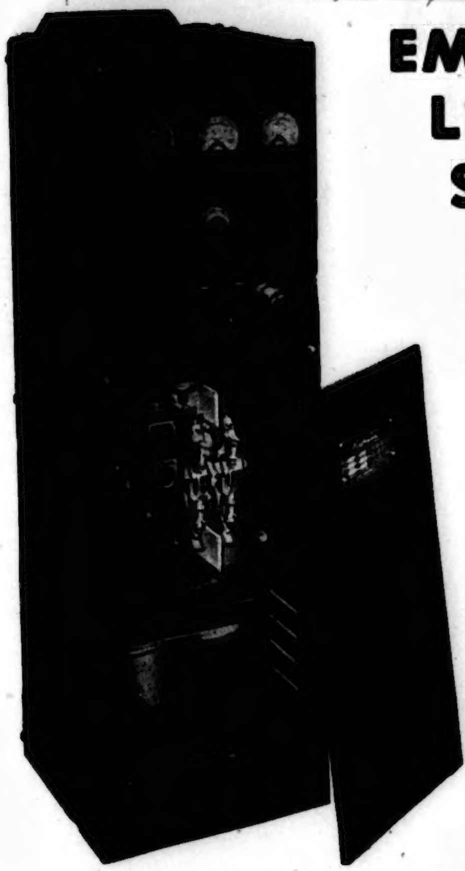

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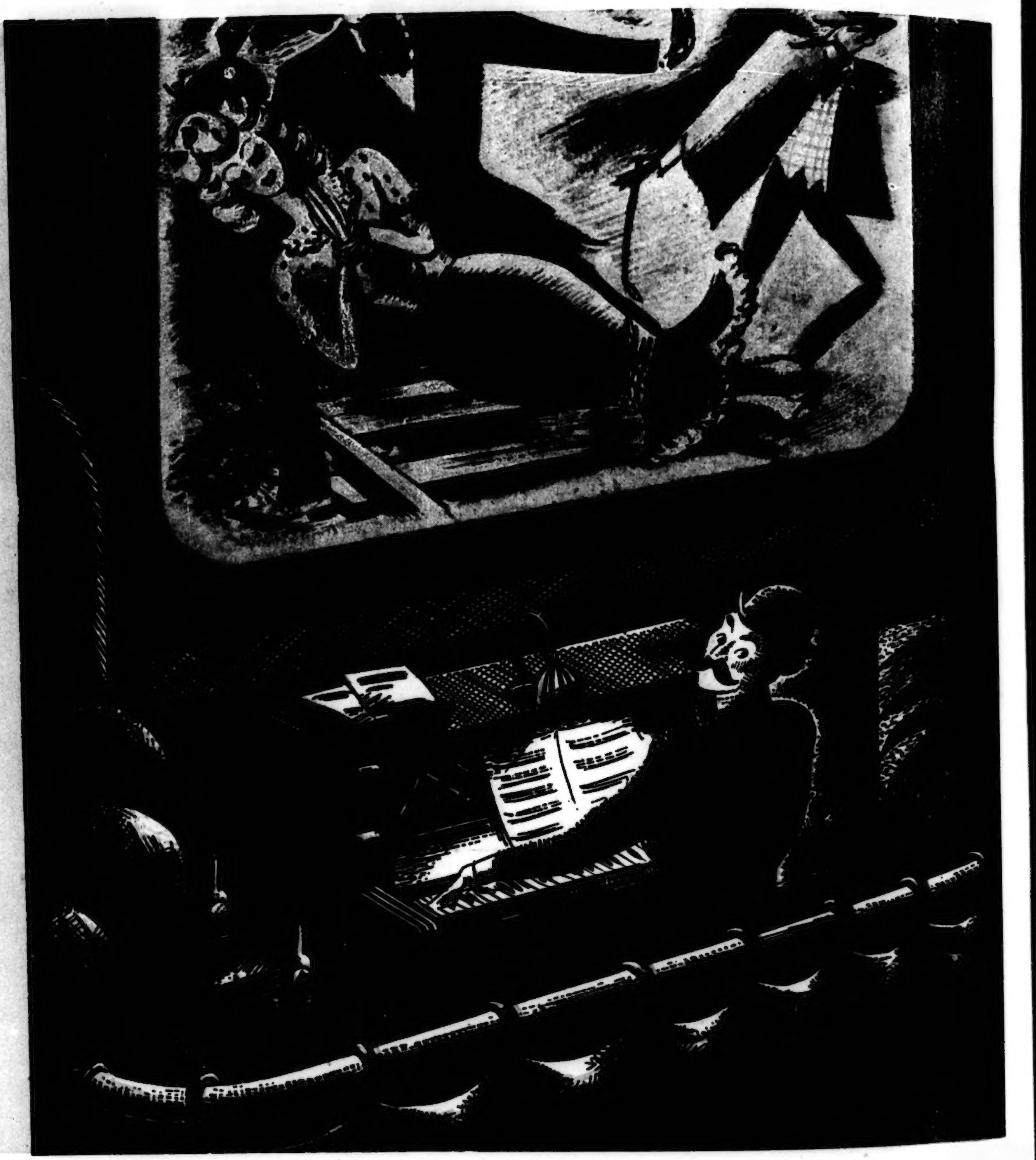

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.